DOCUMENT RESUME

ED 475 998 SO 034 722

TITLE	Kansas Curricular Standards for Visual Arts.
INSTITUTION	Kansas State Board of Education, Topeka.
PUB DATE	2002-07-00
NOTE	123p.
AVAILABLE FROM	Kansas State Dept. of Education, 120 East 10th Street Topeka, KS 66612-1182. Tel: 785-296-3201; Fax: 785-296-7933; Web site: http://www.ksbe.state.ks.us/ Welcome.html.
PUB TYPE	Guides - Non-Classroom (055)
EDRS PRICE	EDRS Price MF01/PC05 Plus Postage.
DESCRIPTORS	*Academic Standards; *Art Activities; *Art Education; Benchmarking; Elementary Secondary Education; *State Standards; Student Educational Objectives; *Student Evaluation; *Visual Arts
IDENTIFIERS	*Kansas

ABSTRACT

The Kansas curricular standards for the visual arts are designed for experienced as well as preservice art educators and classroom teachers. The standards assist teachers in developing local curriculum, carrying out appropriate instruction, and assessing student progress. Because the standards are aligned with the national standards for the visual arts, all suggested instructional activities support high quality art lessons. Quality activities involve thoughtful, creative, and original expressions from students. This guide is divided into five sections: (1) "The Foundation"; (2) "Standards, Benchmarks, and Indicators"; (3) "Visual Arts Education Considerations"; (4) "Lesson Plans"; and (5) "Glossary." The guide is structured at four developmental levels: (1) preK-grade 2; (2) grades 3-4; (3) grades 5-8; and (4) grades 9-12. The structure of each page includes: left column (Kansas visual arts standards; benchmarks; indicators); right column (instructional examples; lesson plans). Model lesson plans have been included to illustrate instructional approaches that meet the state and national standards for visual arts. (BT)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 475 998

KANSAS
Curricular Standards for Visual Arts

SO 034 722

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

A. Tompkins

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

BEST COPY AVAILABLE

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Kansas State Board of Education
July 2002

Table of Contents

SECTION I. THE FOUNDATION

Mission, Introduction, Using This Document 1
Major Objectives of Art Education 2
What Constitutes a Quality Art Education? 2
Developing Local Curriculum 4
Glossary of Education Terms 6
Kansas Arts Curricular Standards Writing Committee 7

SECTION II. STANDARDS, BENCHMARKS, AND INDICATORS

An Overview of Kansas Visual Arts Standards and Benchmarks 9
Grade Level Standards, Benchmarks, Indicators, Instructional Samples
Pre-K to 2nd Grade 21
Grades 3 to 4 29
Grades 5 to 8 37
Grades 9 to 12 Proficient 45
Grades 9 to 12 Advanced 51

SECTION III. VISUAL ARTS EDUCATION CONSIDERATIONS

Assessments 57
Kansas Art Teacher Lincensure Standards 61
Competitions and Contests 66
Displaying Artwork 68
Shooting Slides of Student Work 70
Designing Art Integrated Curriculum 71
Museums 73
Needs of Special Students 75
A Safe Work Environment 78
Stages of Artistic Development 80
Technology 83
Time and Scheduling Standards 84
Resources
Books 86
Websites 88
Art Museums in Kansas with Educational Materials 91

Table of Contents

SECTION IV. LESSON PLANS

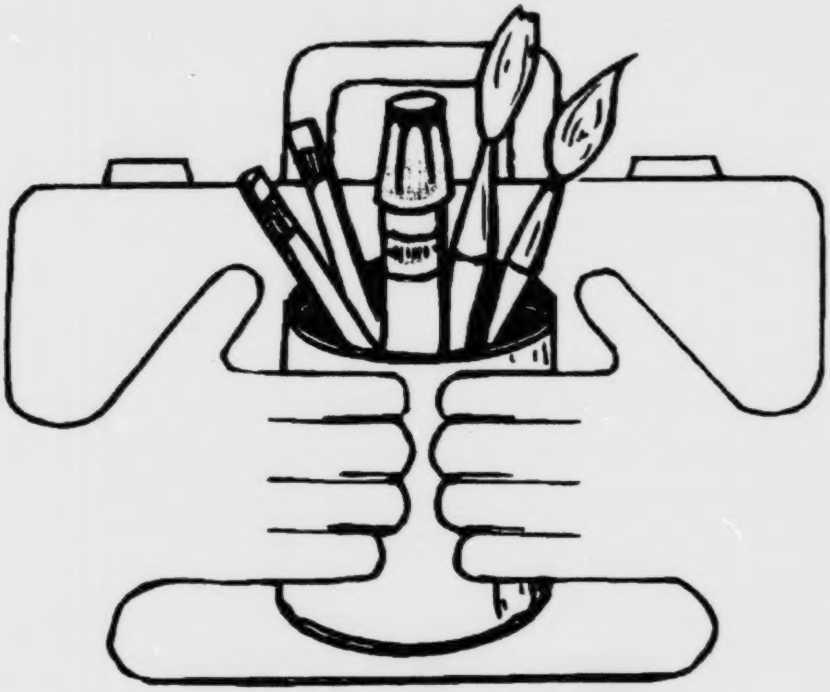
Pre-K and K, Bug Roller Coaster 93
Grade 1, Bug Corners 94
Grade 2, Character Vignettes 96
Grade 4, Carved Sculptures a la Henry Moore 97
Grade 5, 4-Step Critique 98
Grade 6, Ceramic Spirit Vessels 100
Grade 8, Art History Research Project and Creative Report 102
Grade 8-9, Symbolic Poster in the Style of Keith Haring 105
Grade 10-12, Reflections, Watercolor 111

SECTION V. GLOSSARY 113

Section I

The Foundation

Mission, Introduction, Using This Document
Major Objectives of Art Education
What Constitutes a Quality Art Education?
Developing a Local Curriculum
Glossary of Education Terms
Kansas Arts Curricular Standards Writing Committee



The Mission of the Kansas Curriculum Standards for the Visual Arts

The visual arts are a vital part of every Kansas student's comprehensive education.

Introduction

The Kansas Curricular Standards for the Visual Arts are designed for experienced as well as preservice art educators and classroom teachers. The purpose of the Standards is to assist teachers in developing local curriculum, carrying out appropriate instruction, and assessing students' progress. Because the standards are aligned with the National Standards for the Visual Arts, all suggested instructional activities will support high quality art lessons. Quality activities involve thoughtful, creative, and original expressions from the child. In all cases, students will learn life-skills including developing critical thinking, astute observation, multiple perspectives, and authentic problem-solving.

Using this document

While it is not the intent of the instructional activities to be taught strictly sequentially, the writers of this document were careful to utilize Bloom's Taxonomy of Educational Objectives (Bloom, 1984) in their development. Teachers will find activities at all grade levels to be developmentally appropriate. The Kansas Curricular Standards for Visual Arts is structured at four developmental levels: Pre-K-grade 2, grades 3-4, grades 5-8, and grades 9-12. Teachers may find that older students with little or no art background may need instructional activities geared for lower grade levels in order to provide developmentally appropriate experiences. The structure of each page includes:

Left Hand Column (see glossary of education terms, p. 6)

- Kansas Visual Arts Standard
- Benchmarks
- Indicators

Right Hand Column

- *Instructional examples*

Lesson Plans

Model lesson plans, pre-K to 2, 3-4, 5-8, and 9-12 have been included to illustrate instructional approaches that meet the state and national standards for visual arts.

Major Objectives of Art Education

Art is a special way of knowing and a way in which our children and young people explore and understand their world. Art is a universal and basic language for all civilizations. It conveys knowledge and meaning not learned through the study of other subjects. Art education represents a form of thinking and a way of knowing that is based in human judgment.

Through education in art students…

- Learn about the power of visual images to influence human behavior, their aspirations, and those of society.
- Explore their own potential to think creatively, to solve problems with ingenuity, and to respond to events and experiences with confidence.
- Discover their artistic heritage and learn to understand the culture of which they are a part and those of others with whom they live.
- Understand that they can effect improvement in the environment and that they can shape their lives, their communities, and their nation.

What constitutes a quality art education?

Artistic Integrity

Substantive student learning based on high standards cannot be accomplished by random enrichment activities, sporadic exposure projects, or arts entertainment methods.

Communication and Language

Art is a language of visual images that everyone must learn to read. In art classes, students make visual images, and study images. Increasingly, these images affect our needs, our daily behavior, our hopes, our opinions, and our ultimate ideals. Complete literacy includes the ability to understand, respond to, and talk about visual images. Therefore, to carry out its total mission, art education stimulates language spoken and written about visual images. As art teachers, we work continuously on the development of critical skills. By doing so, we encourage linguistic skills. By teaching pupils to describe, analyze, and interpret visual images, we extend their powers of verbal expression.

Preserving Our Artistic Heritage

The unique genius of America's visual artists, designers, architects, and photographers has left us an incredible artistic and cultural legacy. Many of these artists were influenced or taught by art educators in our schools and communities. Art instruction not only transmits and preserves our artistic and cultural heritage but also perpetuates this heritage for our nation's future young citizenry.

Global Understanding

One cannot touch art without global understanding the home and family, work and play, the individual and society, nature and the environment, war and peace, beauty and ugliness, violence and love. The great art of the past and the present deals with these durable human concerns. When we study the art of many lands and peoples, we introduce our students to the expression of a wide range of human values and concerns. Art education sensitizes students to the fact that choices shape all human efforts and that visual images can affect their personal choices. All students should be given the opportunity to see how art can express the highest aspirations of the human spirit.

Invention and Wisdom

Art education has the capacity for invention that carries a civilization to new plateaus. Our search for new solutions depends on our ability to look at situations in a new light, to fabricate alternatives, to craft workable strategies, and to reconceive our vision of our world and ourselves.

> ***Creativity involves breaking out of established patterns in order to look at things in a different way.***
>
> \- Edward Do Bono

[3]

Developing Local Curriculum

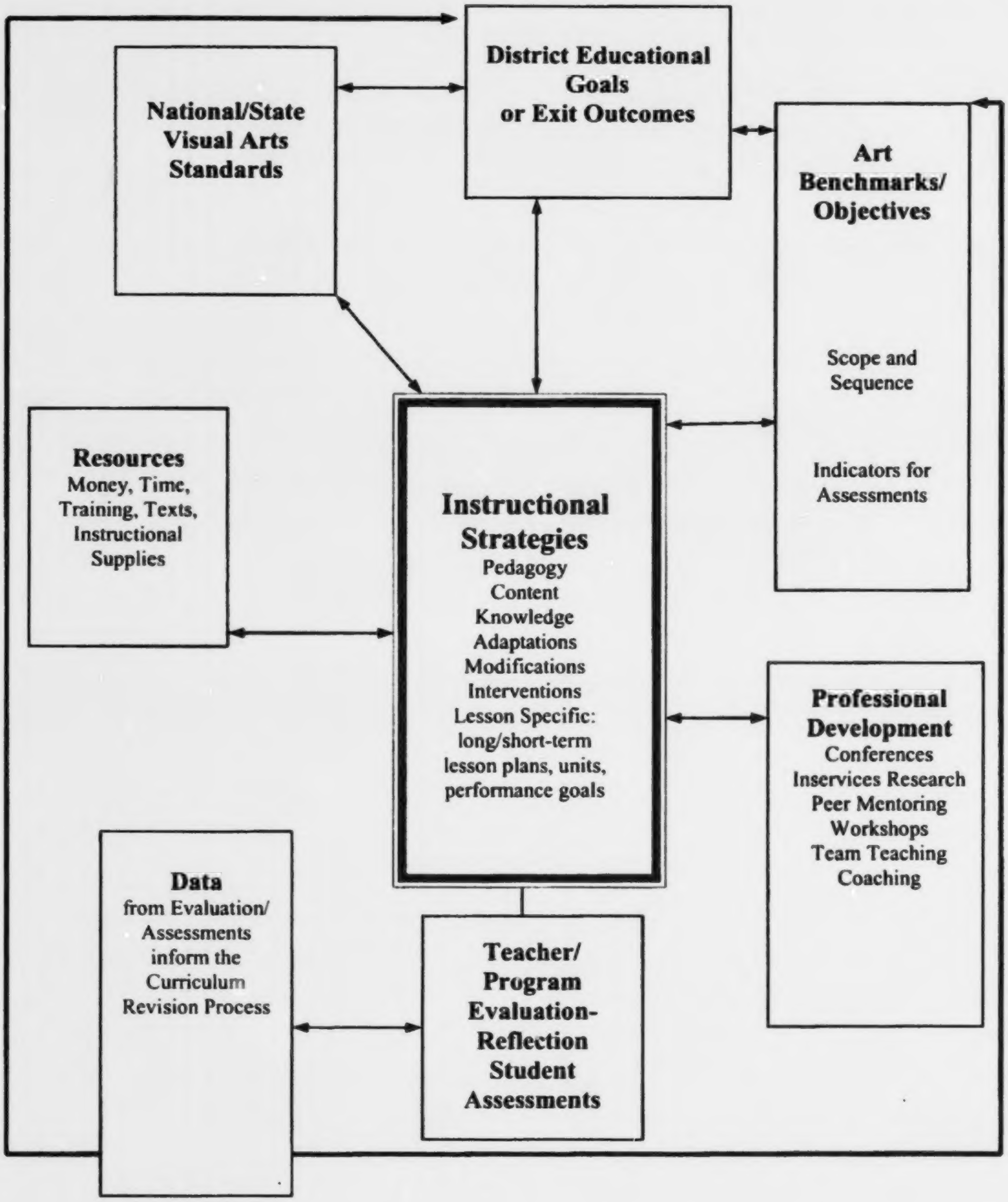
The Kansas Curricular Standards for Visual Arts should be used to assist school districts in the development of local art curriculum. At the center of an art classroom is the actual instruction—what students do as a result of the guidance and direction of the teacher. Quality and comprehensive instruction benefits from a deep understanding of a sound curriculum that aligns with the National Standards for Art Education and the district educational goals. In order for teachers to create curriculum that is based on these standards and goals, it is recommended that a local scope and sequence be developed along with local objectives. A scope and sequence outlines the spiral of skills and knowledge that students achieve through the pre-K through 12 art instruction. Because the standards are highly comprehensive, teachers must receive regular professional development in order to competently meet the challenges of a standards-based curriculum. Teachers must also have regular opportunities to evaluate themselves and their students in order to provide themselves and their administrators with adequate information about the effectiveness of their instruction. Finally, resources - time, money, supplies - are critical to the success of the entire process.

The chart on the next page demonstrates the systemic process involved with developing district curriculum.

[4]

> ***"People believe the creative life is grounded in fantasy. The more difficult truth is that creativity is grounded in reality, in particular the focused, the well-observed, or specifically imagined."***
>
> \- Julia Cameron

ART CURRICULUM ALIGNMENT


District Educational Goals or Exit Outcomes
National/State Visual Arts Standards
Art Benchmarks/ Objectives
Scope and Sequence
Indicators for Assessments
Resources
Money, Time, Training, Texts, Instructional Supplies
Instructional Strategies
Pedagogy
Content
Knowledge
Adaptations
Modifications
Interventions
Lesson Specific: long/short-term lesson plans, units, performance goals
Professional Development
Conferences
Inservices Research
Peer Mentoring
Workshops
Team Teaching
Coaching
Data
from Evaluation/ Assessments inform the Curriculum Revision Process
Teacher/ Program Evaluation-Reflection Student Assessments

Glossary of Educational Terms

Assessment

A variety of methods and techniques used by educators to measure student knowledge, skills, and other traits in a specific area. A process of gathering data and putting it into an interpretable form for making an evaluative judgment or a decision about a student, program, or school. This term also applies generally to tests which measure student learning.

Benchmark

A specific statement of what a student should know and be able to do at a specified time in his/her schooling. Benchmarks are used to measure a student's progress towards meeting the standard. Within the Kansas Curricular standards documents, statements outlining the specifics of what a student should know and be able to do are found directly following the benchmark.

Evaluation

The careful examination and judging of persons, organizations, or things in relation to stated objectives, standards, or criteria. Within a school improvement process, the school will evaluate its progress toward achieving the targeted improvement plan outcomes.

- Formative evaluation occurs during a process.
- Summative evaluation occurs upon completion of a process.

Indicator

A statement of the knowledge or skills which a student demonstrates in order to meet the benchmark. Indicators are critical to understanding the standards and benchmarks and are intended to be met by all students.

Instructional Strategies

The plans of action designed and used by educators to maximize student learning and achievement of the desired outcomes. The selection of strategies is based upon the nature of the outcomes and students' learning styles and needs. Research needs to be reviewed to determine the best strategies for improving learning in the targeted areas of Quality Performance Accreditation (QPA).

Outcome

A statement of agreed upon results of an educational program which measure student or school performance.

Kansas Curricular Standards for Visual Arts Writing Committee

Elementary Art

Kris Bohanan
USD 312 Haven

Rosie Riordan
USD 512 Shawnee Mission

Middle School Art

Melanie C. Brown
USD 501 Topeka

Bob Cross
USD 413 Chanute

Sharon Wagner
USD 489 Hays

Ellen Taylor
USD 233 Olathe

High School Art

Annette Bourne
USD 327 Ellsworth-Kanopolis-Geneseo

Lynn Felts
USD 465 Winfield

Joyce Huser
USD 229 Blue Valley

The writing committee also wishes to thank these contributors:

Louanne Hein
USD 229 Overland Park

Rich Hildebrand
Green

Sandy Groth
USD 229 Overland Park

Virginia Neff
USD 512 Shawnee Mission

Deena Horst
USD 305 Salina

Brian Wisenhunt
Wichita Art Museum
Wichita

Martin English
Accessible Arts
Kansas City

Lynnette Wright
KSDE
Topeka

Marcia Scurfield
USD 259 Wichita

Section II

Standards, Benchmarks, and Indicators

An Overview of Kansas Visual Arts Standards and Benchmarks
Grade Level Standards, Benchmarks, Indicators, Instructional Samples

1. Pre-K to 2nd Grade
2. Grades 3-5
3. Grades 6-8
4. Grades 9-12 Proficient
5. Grades 9-12 Advanced

BEST COPY AVAILABLE

Overview of the Kansas Curricular Standards for Visual Arts

Overview of the Kansas Curricular

Kansas and National Art Standards	Standard #1: Understanding and applying media techniques and processes.	Standard #2: Using knowledge of structures and functions.	Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas.
Benchmarks Grades Pre K-2	By the end of 2nd grade, Kansas students will be able to: 1. explore the use of a variety of media, techniques, and processes. 2. share artwork with others and tell how and why they did it. 3. demonstrate safe use of simple tools/materials.	By the end of the 2nd grade, Kansas students will be able to: 1. recognize differences among visual characteristics and purposes of art. 2. use visual structures of art to communicate ideas. 3. explore how different artworks express different ideas.	By the end of the 2nd grade, Kansas students will be able to: 1. recognize meaning can be communicated through use of subject matter, symbols, and ideas. 2. critique personal artwork based on subject matter, symbols, and ideas.

Standards for Visual Arts

Kansas and National Art Standards	***Standard #4:*** Understanding the visual arts in relation to history and cultures.	***Standard #5:*** Reflecting upon and assessing the characteristics and merits of their work and the work of others.	***Standard #6:*** Making connections between the visual arts and other disciplines.
Benchmarks Grades Pre K-2	By the end of the 2nd grade, Kansas students will be able to: 1. know that the visual arts have history and are evident throughout the world in every culture. 2. know that the visual arts have changed over the years and continue to change.	By the end of the 2nd grade, Kansas students will be able to: 1. recognize meaning can be communicated through use of ideas. 2. describe general subjects, categories, and motifs found in works of art such as landscapes, still lifes, portraits, seasons, and shelters. 3. understand there are different responses to specific artworks.	By the end of the 2nd grade, Kansas students will be able to: 1. know that the visual arts have history. 2. know that the visual arts have changed over the years and continue to change. 3. recognize that thinking in the visual arts is interrelated with thinking in the other disciplines.

Overview of the Kansas Curricular Standards for Visual Arts

Kansas and National Art Standards	***Standard #1:*** Understanding and applying media, techniques, and processes.	***Standard #2:*** Using knowledge of structures and functions.	***Standard #3:*** Choosing and evaluating a range of subject matter, symbols, and ideas.
Benchmarks Grades 3-4	By the end of 4th grade, Kansas students will be able to: 1. know the differences between materials, techniques, and processes. 2. describe how different materials, techniques, and processes cause different responses. 3. use different media, techniques, and processes to communicate ideas, experiences, and stories. 4. use art materials and tools in a safe and responsible manner. 5. use various art media to create shallow/deep space. 6. create works of art with a variety of media, techniques, and processes including but not limited to: • drawing • painting • weaving • modeling • constructing • printmaking	By the end of the 4th grade, Kansas students will be able to: 1. know the differences among visual characteristics and purposes of art in order to convey ideas. 2. describe how different expressive features and organizational principles cause different responses. 3. use visual structures and functions of art to communicate specific ideas.	By the end of the 4th grade, Kansas students will be able to: 1. select and use subject matter, symbols with ideas to communicate meaning. 2. describe how people's experiences influence the development of specific artworks.

Overview of the Kansas Curricular Standards for Visual Arts

Kansas and National Art Standards	***Standard #4:*** Understanding the visual arts in relation to history and cultures.	***Standard #5:*** Reflecting upon and assessing the characteristics and merits of their work and the work of others.	***Standard #6:*** Making connections between the visual arts and other disciplines.
Benchmarks Grades 3-4	By the end of 4th grade, Kansas students will be able to: 1. know that the visual arts have a history with specific relationships to various cultures. 2. identify specific works of art as belonging to particular cultures, times and places. 3. demonstrate how history, culture and visual arts can influence each other in making and studying works of art.	By the end of the 4th grade, Kansas students will be able to: 1. explore and understand prospective content for works of art. 2. understand there are various purposes for creating works of visual art.	By the end of the 4th grade, Kansas students will be able to: 1. understand and use similarities and differences between characteristics of the visual arts and other disciplines. 2. identify connections between the visual arts and other disciplines in the curriculum.

BEST COPY AVAILABLE

Overview of the Kansas Curricular Standards for Visual Arts

Kansas and National Art Standards	***Standard #1:*** Understanding and applying media techniques and processes.	***Standard #2:*** Using knowledge of structures and functions.	***Standard #3:*** Choosing and evaluating a range of subject matter, symbols and ideas.
Benchmarks Grades 5-8	By the end of 8th grade, Kansas students will be able to: 1. select media, techniques, and processes, analyze what makes them effective in communicating ideas, and reflect upon the effectiveness of their choices. 2. intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.	By the end of the 8th grade, Kansas students will be able to: 1. generalize about the effects of visual structures and functions and reflect upon these effects in their own work. 2. employ organizational structures and analyze what makes them effective or not effective. 3. select and use the qualities of structures and functions of art to improve communication of their ideas.	By the end of the 8th grade, Kansas students will be able to: 1. integrate visual, spatial and temporal concepts with content to communicate intended meaning in their artworks. 2. use subjects, themes and symbols that demonstrate knowledge of contexts, values and aesthetics that communicate intended meaning in artworks.

Overview of the Kansas Curricular Standards for Visual Arts

Kansas and National Art Standards	***Standard #4:*** Understanding the visual arts in relation to history and cultures.	***Standard #5:*** Reflecting upon and assessing the characteristics and merits of their work and the work of others.	***Standard #6:*** Making connections between the visual arts and other disciplines.
Benchmarks Grades 5-8	By the end of 8th grade, Kansas students will be able to: 1. know and compare the characteristics of artworks in various eras and cultures. 2. describe and place a variety of art objects in historical and cultural contexts. 3. analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art.	By the end of the 8th grade, Kansas students will be able to: 1. interpret contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry. 2. analyze and compare a variety of individual responses to their own artworks from various eras and cultures.	By the end of the 8th grade, Kansas students will be able to: 1. compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context. 2. demonstrate ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts.

Overview of the Kansas Curricular Standards for Visual Arts

Kansas and National Art Standards	***Standard #1:*** Understanding and applying media techniques and processes.	***Standard #2:*** Using knowledge of structures and functions.	***Standard #3:*** Choosing and evaluating a range of subject matter, symbols and ideas.
Benchmarks Grades 9-12 Proficient	By the end of 12th grade, Kansas students will demonstrate proficiency in art. They will: 1. apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that students' intentions are carried out in their artworks. 2. conceive, interpret, and create works of visual art that demonstrate an understanding of how the communication of ideas relate to the media, techniques, and processes used.	By the end of 12th grade, Kansas students will demonstrate proficiency in art. They will: 1. create artworks that use organizational principles and elements to solve specific visual arts problems. 2. evaluate the effectiveness of artworks in terms of organizational structures and functions. 3. demonstrate the ability to form and defend judgements about how and why works of art are created.	By the end of 12th grade, Kansas students will demonstrate proficiency in art. They will: 1. identify intentions of artists; examine and explain artistic expression in various works of art. 2. evaluate how artworks differ visually, spacially, and functionally. 3. respond to various interpretations of visual works of art. 4. represent subjects, symbols, and ideas in their artwork and apply cognitive skills gained to daily life.

Overview of the Kansas Curricular Standards for Visual Arts

Kansas and National Art Standards	***Standard #4:*** Understanding the visual arts in relation to history and cultures.	***Standard #5:*** Reflecting upon and assessing the characteristics and merits of their work and the work of others.	***Standard #6:*** Making connections between the visual arts and other disciplines.
Benchmarks Grades 9-12 Proficient	By the end of 12th grade, Kansas students will demonstrate proficiency in art. They will: 1. identify the function and explore the meaning of specific art objects within varied cultures, times, and places. 2. analyze how works of art relate to one another in terms of history, aesthetics, and culture; justify conclusions made and use knowledge gain-ed to influence students' art making. 3. differentiate among a variety of historical and cultural contexts in relationship to art works. 4. analyze and interpret how the visual arts reflect history, culture, and aesthetics.	By the end of 12th grade, Kansas students will demonstrate proficiency in art. They will: 1. reflect on how artworks differ visually, spatially, and functionally. 2. identify possible intentions of artists and justify their interpretations. 3. critically discuss aesthetic issues associated with visual works of art. 4. analyze various interpretations as a way to understand and evaluate works of visual art.	By the end of 12th grade, Kansas students will demonstrate proficiency in art. They will: 1. compare the concepts, media, technologies, and processes of the visual arts with those of other arts and non-art disciplines. 2. connect concepts used in other disciplines with the visual arts.

BEST COPY AVAILABLE

Overview of the Kansas Curricular Standards for Visual Arts

Kansas and National Art Standards	***Standard #1:*** Understanding and applying media techniques and processes.	***Standard #2:*** Using knowledge of structures and functions.	***Standard #3:*** Choosing and evaluating a range of subject matter, symbols and ideas.
Benchmarks Grades 9-12 Advanced	By the end of 12th grade, advanced Kansas students will: 1. fluently communicate through at least one visual arts medium. 2. identify, define, and solve challenging visual arts problems independently, through analysis, synthesis, and evaluation. 3. know and fluently apply various techniques and processes for creating art.	By the end of 12th grade, advanced Kansas students will: 1. demonstrate the ability to compare and contrast the use of structures and functions in artworks and defend their personal opinions. 2. design and propose solutions to visual arts problems that demonstrate competency in making effective choices in regard to relationships between structure and artistic function.	By the end of 12th grade, advanced Kansas students will: 1. understand the origins of specific images and ideas and explain why they are of value in their artwork and in the work of others. 2. correlate responses to works of visual art that incorporate various symbols and ideas for communicating meanings, attitudes, views, and intentions. 3. evaluate and defend the validity of sources for content in works and appraise the manner in which such content is used. 4. evaluate the use of culturally based symbols in Western/Modern Art.

Overview of the Kansas Curricular Standards for Visual Arts

Kansas and National Art Standards	***Standard #4:*** Understanding the visual arts in relation to history and cultures.	***Standard #5:*** Reflecting upon and assessing the characteristics and merits of their work and the work of others.	***Standard #6:*** Making connections between the visual arts and other disciplines.
Benchmarks Grades 9-12 Advanced	By the end of 12th grade, advanced Kansas students will: 1. demonstrate an understanding of the roles of critics, historians, aestheticians, artists, and designers. 2. explain commonalities and differences of visual arts evident across time and among cultures and ethnic groups to formulate analysis, evaluations, and interpretations of meaning.	By the end of 12th grade, advanced Kansas students will: 1. correlate responses to works of visual art with various ways for communicating meanings, ideas, attitudes, views, and intentions. 2. explain the origins of specific images and ideas and why they are of value in their artwork and in the work of others. 3. evaluate the effective use of elements and principles used in their art or the works of others in reference to the imagery (emotions, subjects, purposes) conveyed.	By the end of 12th grade, advanced Kansas students will: 1. apply art aspects to products and objects not typically viewed as fine art. 2. synthesize the creative and analytical principles and techniques of the visual arts and other disciplines. 3. identify, analyze, and use in visual art works concepts that are based in non-art disciplines.

LEVEL: PRE-K to 2nd Grade

Kansas and National Visual Art Standard #1: Understanding and applying media techniques and processes.

BENCHMARKS

By the end of 2nd grade, Kansas students will be able to:

1. explore the use of a variety of media, techniques, and processes.
2. share artwork with others and tell how and why they did it.
3. demonstrate safe use of simple tools and materials.

INDICATORS

1. Demonstrate the use of a variety of media, techniques, and processes.
2. Explain a technique or teach a technique to another student.
3. Show safety procedures for scissors, paintbrushes, and other art tools.

INSTRUCTIONAL EXAMPLES

Pre-K

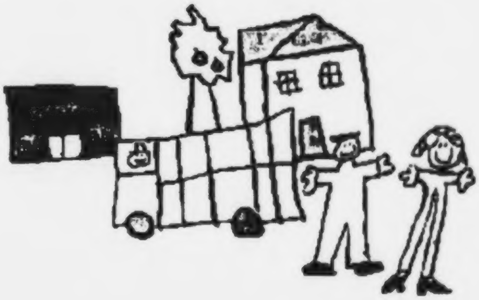
- Learn to hold equipment like brushes or scissors with proper grip.
- Manipulate materials and experiment with them in the creative process.
- Mix and create new colors.
- Utilize activities that promote grasp and finger strength.
- Explore tearing paper.

K

- Explain subject matter in representational art.
- Recognize shapes, colors, and textures in art works.
- Identify emotional use of color.
- Identify a variety of surface textures.
- Identify the difference between 2-D and 3-D works of art.
- Identify the overall mood in images.
- Explain artwork and symbols used within own artwork.
- Use various media to define shape on a 2-D surface.
- Demonstrate the appropriate handling of scissors, cleaning of brushes.
- Explore media, techniques, and processes through drawing, painting, printmaking, modeling, weaving, etc.

1st/2nd grade

- Use various media to create art works.
- Identify works of art which use humor for expressive purposes.
- Compare representational and nonrepresentational art.
- Speculate on "the story" involved in cave painting, Renaissance art, or others.
- Use various media to create texture on 2-D or 3-D surfaces.
- Use printing processes to create the illusion of texture
- Discuss artwork of self and others within a class critique.
- Use computer to create a story or picture for a book using shape, color, or line.
- Compare texture, shape, or color of two works of art.



25

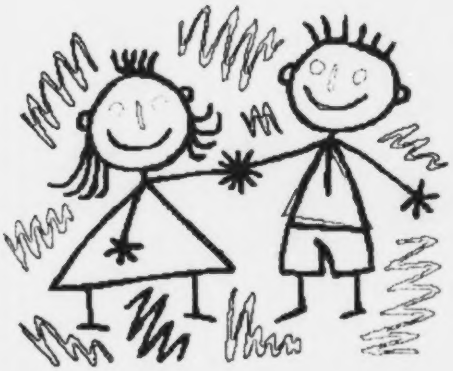
LEVEL: PRE-K to 2nd Grade

Kansas and National Visual Art Standard #2: Using knowledge of structures and functions.

BENCHMARKS

By the end of the 2nd grade, Kansas students will be able to:

1. recognize differences among visual characteristics and purposes of art.
2. use visual structures of art to communicate ideas.
3. explore how different artworks express different ideas.



INDICATORS

1. Demonstrate understanding of fundamental elements of design to include shape, color, texture, form, and space.
2. Recognize evidence of principles of design existing in nature and present in works of art, such as harmony, rhythm, balance, unity, repetition, etc.
3. Recognize and list various functions of art, i.e., aesthetic, communication, enjoyment, expression, persuasion, utilitarian, and commercial.
4. Understand art is part of everyone's environment.
5. Recognize that artists use elements to convey different thoughts and feelings.
6. Use elements and principles of design to express feelings, ideas, moods, and/or messages in a variety of media.
7. Recognize and incorporate essential concepts into works of art including but not limited to:
    - overlap
    - simple perspective
    - positive/negative
    - relief
    - contour
    - gesture
    - landscape
    - portrait
    - layering
    - pattern
    - geometric/organic shapes and forms

LEVEL: PRE-K to 2nd Grade

Kansas and National Visual Art Standard #2: **(cont.)**

INSTRUCTIONAL EXAMPLES

Pre-K

- Explore painting using primary colors.
- Recognize and identify shapes within their work and their surroundings.
- Create patterns using shapes or colors or blocks.
- Discuss feelings in their work.
- Create new colors by mixing 2 colors or by adding black or white to a color.
- Create various shapes or lines using a variety of media (e.g., finger paint, tracing in sand, clay, fibers).

K

- Associate the terms "primary" and "secondary" to appropriate colors in works of art.
- Recognize the following colors in their surroundings: red, yellow, blue, orange, green, violet, black, white, and brown.
- Recognize and use a variety of lines: wide/thin, straight/curved, short/long, and down/across/slanted.
- Recognize geometric and free form shapes.
- Identify the following geometric shapes: circle, square, rectangle, triangle, diamond, and oval.
- Use a variety of art media to create objects in different sizes and shapes.
- Identify page placement as top/bottom/middle/side.
- Create a picture using all space on page.
- Identify a variety of textures within the environment and identify a variety of surface textures such as: hard/soft and rough/smooth.
- Use repeating shapes to form patterns.
- Use a variety of colors to create a picture.

1st/2nd grade

- Create the secondary colors by mixing 2 primary colors.
- Recognize patterns in the environment and identify patterns as repeated colors, lines, and shapes.
- Distinguish between various types and qualities of line: straight/curved/jagged and thick/thin/broken.
- Compose a picture using lines to define shape and show direction: horizontal, vertical, and diagonal.
- Identify lines that show movement: rapid, slow, up, and down.
- Recognize that everything in the environment is a basic shape or a variation of one.
- Create a picture using geometric and free form shapes
- Design a picture using foreground, middle ground, and background.
- Identify the center of interest within an artwork.
- Create a picture using a center of interest.
- Use a computer drawing program to create a work of art.

LEVEL: PRE-K to 2nd Grade

Kansas Visual Art Standard #3: Choosing and evaluating a range of subject matter, symbols and ideas

BENCHMARKS

By the end of 2nd grade, Kansas students will be able to:

1. recognize meaning can be communicated through use of subject matter, symbols, and ideas.
2. critique personal artwork based on subject matter, symbols, and ideas.

INDICATORS

1. Use personal symbols in artworks.
2. Create works of art with a variety of subjects, symbols, and ideas.

INSTRUCTIONAL EXAMPLES

Pre-K

- Create a picture in response to a story.
- Explain emotional qualities of their own work like happy, sad, surprised.

K-1

- Describe and share feelings in their work.
- Create an artwork that describes a dance, movement, or activity.
- Explain symbols used in an artwork they have created.

2nd Grade

- Invent a machine or device that would perform a task and illustrate the machine.
- Illustrate an event from their personal history and explain it to others.

BEST COPY AVAILABLE

LEVEL: PRE-K to 2nd Grade

Kansas Visual Art Standard #4: Understanding the visual arts in relation to history and cultures

BENCHMARKS

By the end of 2nd grade, Kansas students will be able to:

1. know that the visual arts have history and are evident throughout the world in every culture.
2. know that the visual arts have changed over the years and continue to change.

INDICATORS

1. Compare art forms from past and present cultures.
2. Identify styles used by various cultures around the world.

INSTRUCTIONAL EXAMPLES

Pre-K

- Discover artifacts from different cultures across time.
- Look at art prints and discuss the pictures.

K-1

- Discuss how customs have changed through time.
- Create an artwork based on different periods of art history.

2nd Grade

- Look at art from a culture and discuss influences on modern artists. Create an artwork based on that culture.
- Research an artist or period of art history on the World Wide Web.
- Use symbols from a particular culture to create your own artwork.

LEVEL: PRE-K to 2nd Grade

Kansas and National Visual Art Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

BENCHMARKS

By the end of 2nd grade, Kansas students will be able to:

1. recognize meaning can be communicated through use of ideas.
2. describe general subjects, categories, and motifs found in works of art such as landscapes, still lifes, portraits, seasons, and shelters.
3. understand there are different responses to specific artworks.

INDICATORS

1. Define and use vocabulary appropriate to areas and processes studied.
2. Describe how their artwork or the artwork of others is successful or unsuccessful.

INSTRUCTIONAL EXAMPLES

Pre-K

- Discuss feelings in their work/the work of others.
- Compare pictures based on emotional qualities related to color, like feeling blue.

K-1

- Create and describe a picture based on a story, a piece of music, work of art, or current event.
- Compare and contrast the subject matter of various types of artwork (e.g., landscape, portrait, still life).
- Describe the type of feelings conveyed in their work or the work of others.

2nd grade

- Create a collage that expresses the feelings present in a particular poem or piece of music.
- Compare and contrast a self portrait with a self portrait of a famous artist.

LEVEL: PRE-K to 2nd Grade

Kansas and National Visual Art Standard #6: Making connections between the visual arts and other disciplines.

INSTRUCTIONAL EXAMPLES

Pre-K

- Look at Caldecott books and discuss the pictures.
- Explore environment with magnifying glass, prism, or kaleidoscope.
- Identify by feel a variety of textures in a grab box.
- Recognize geometric shapes can be used to create a more complex object.

K-1

- Look at rural art, discuss the history of scarecrows in different cultures.
- Create a book or journal to record observations, writing, poems, drawings.

2nd Grade

- Create and illustrate a book or journal to record observations from nature, nature walks, or progression of seasons.
- Using math skills to create a fantasy bird using a compass, ruler, and geometric shapes.
- Make a scientific illustration detailing the parts of a flower, bug, or something from nature.

LEVEL: Grades 3 to 4

Kansas and National Visual Art Standard #1: Understanding and applying media techniques and processes.

BENCHMARKS

By the end of 4th grade, Kansas students will be able to:

1. know the differences between materials, techniques, and processes.
2. describe how different materials, techniques, and processes cause different responses.
3. use different media, techniques, and processes to communicate ideas, experiences, and stories.
4. use art materials and tools in a safe and responsible manner.
5. use various art media to create shallow/deep space.
6. create works of art with a variety of media, techniques, and processes including but not limited to:
   - drawing
   - painting
   - weaving
   - modeling
   - constructing
   - printmaking

INDICATORS

1. Explain the differences between various media, techniques, and processes.
2. Demonstrate how to use specific media, techniques and processes.
3. Communicate personal ideas and feelings through the choice of media, techniques, and processes.
4. Describe personal responses to works of art and analyze how the media, techniques, and processes contribute to the responses.
5. Demonstrate safe use of art tools and materials.

INSTRUCTION MAY INCLUDE

- Categorize line quality in art objects (straight, curved, etc.).
- Categorize styles of art (impressionism, expressionism, cubism, realism).
- Compose a balance of forms in two-dimensional and three-dimensional art works.
- Give examples of variation in pattern, color, line quality, and texture.
- Illustrate a variety of qualities of rhythm in art.
- Demonstrate the effects of proportional scale in art.
- Identify the representation of figural movement in painting and sculpture.
- Create and use spatial concepts in two-dimensional and three-dimensional art.
- Analyze and demonstrate expressive purposes vs. representational accuracy in art objects.
- Give examples of personal, expressive, and creative treatment of subject matter.
- Illustrate different moods using a variety of art media.
- Use line quality to communicate moods and feelings.
- Illustrate a story using selected media to express a mood.

LEVEL: Grades 3 to 4

Kansas and National Visual Art Standard #2: Using knowledge of structures and functions.

BENCHMARKS

By the end of 4th grade, Kansas students will be able to:

1. know the differences among visual characteristics and purposes of art in order to convey ideas.
2. describe how different expressive features and organizational principles cause different responses.
3. use visual structures and functions of art to communicate specific ideas.

INDICATORS

1. Demonstrate an understanding of the elements and principles of design.
2. Differentiate between functions of artwork and explain what makes the works purposeful.
3. Recognize and incorporate a variety of compositional formats (such as symmetrical and horizontal) into works of art and demonstrate an understanding of the dynamics created by each.
4. Create works of art by incorporating multiple elements and principles for a variety of purposes.
5. Demonstrate ability to convey an idea, feeling, or message incorporating a group of elements, principles, and other concepts.
6. Explore and develop a working knowledge of art concepts such as:
   - implied/actual
   - organic
   - symbolism
   - value/intensity
   - depth of field
   - illusion
   - kinetic
   - asymmetrical
   - thematic design
   - motif
   - complementary
   - mirror image
   - contrast
   - concave/convex
   - translucent
   - transparent
   - opaque
   - proportion
   - shades/tints

LEVEL: Grades 3 to 4

Kansas and National Visual Art Standard #2: **(cont.)**

INSTRUCTION MAY INCLUDE

- Recognize black, white, and gray as neutral colors and illustrate that value is the lightness or darkness of a color.
- Use the color wheel as a tool.
- Recognize that an intermediate color is the mixture of one primary color and one secondary color.
- Recognize analogous colors.
- Identify tints, tones. and shades of a single color (monochromatic).
- Use complimentary colors to obtain neutrals.
- Show that a line can indicate motion: spiral, radial, and converging.
- Use contour lines to describe the shape of an object.
- Demonstrate, using still life and live model, the relationship of shape to mass.
- Use gesture drawing to create a figure or shape.
- Use shapes to create movement in space.
- Create a balanced design with shapes.
- Use a silhouette in an artwork.
- Demonstrate the concept of positive and negative space.
- Demonstrate how simple shapes are used to create more complex ones.
- Create a landscape that contains a foreground, middle-ground, and background.
- Use size changes to show distance.
- Illustrate that overlapping tells one what is in front and what is in back.
- Discuss the need to consider all of the space in a given arrangement.
- Recognize how to create the illusion of space by showing distant objects less detailed and as a mass or combination of forms.
- Create an artwork that shows the illusion of depth can be created on a two-dimensional surface by overlapping, size changes, and placement.
- Illustrate the concepts of negative space, center of interest, unity, and balance in a work of art.
- Use converging lines to create depth.
- Produce textural qualities in various art media to reflect the environment.
- Demonstrate that some textures can be tactile or visual.
- Use texture to enhance shapes and use a variety of textures in one project.
- Show how size, page placement, and dominance determine visual weight.
- Use various elements to create a balanced design.
- Use mobiles to create three-dimensional balance.
- Illustrate that groups of elements may be repeated to form a random or ordered pattern.
- Use repetition to create unity.
- Use a variety of compositional formats.

BEST COPY AVAILABLE

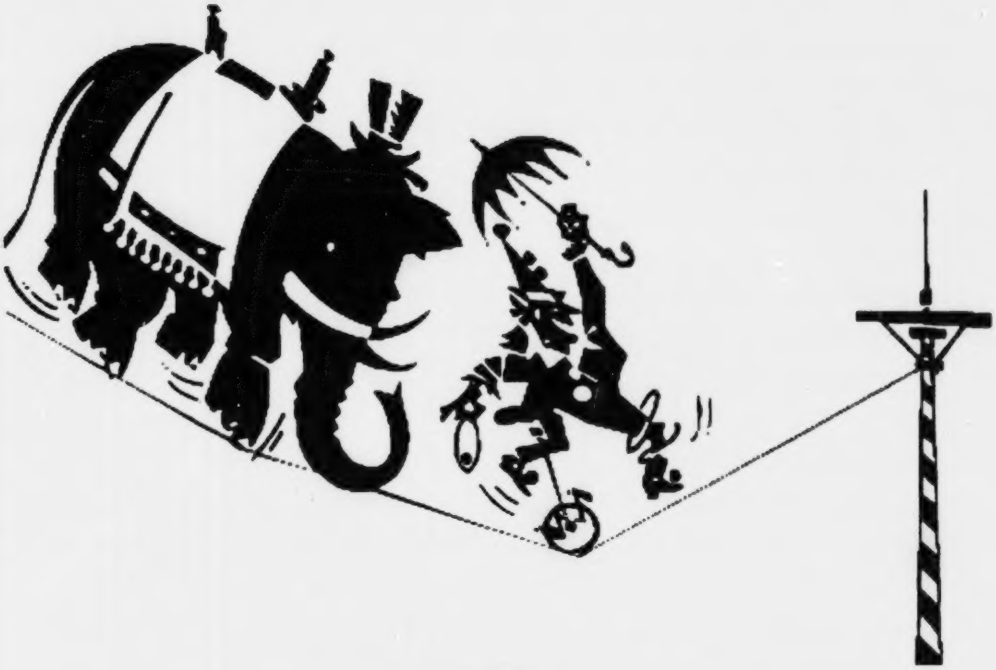
LEVEL: Grades 3 to 4

Kansas Visual Art Standard #3: Choosing and evaluating a range of subject matter, symbols and ideas.

Benchmarks	**Indicators**
By the end of 4th grade, Kansas students will be able to: 1. select and use subject matter, symbols with ideas to communicate meaning. 2. describe how people's experiences influence the development of specific artworks.	1. Incorporate complex personal ideas with symbols in artworks. 2. Compare themes, styles, purposes with subject matter in their work and the work of others.

Instruction May Include

- Create a story in response to a ballad, legend, or folk tale. Illustrate your story.
- Create quick sketches to convey a range of emotions. Use sketches to make a cartoon to describe an emotional event.
- Create a new symbol system to illustrate the language of a culture. Discuss how to decode the symbol system.
- Select two objects and transform them into a new entity combining elements from both.
- Create and diagram a machine to perform a common household task.



LEVEL: Grades 3 to 4

Kansas and National Visual Art Standard #4: Understanding the visual arts in relation to history and cultures.

BENCHMARKS

By the end of 4th grade, Kansas students will be able to:

1. know that the visual arts have a history with specific relationships to various cultures.
2. identify specific works of art as belonging to particular cultures, times, and places.
3. demonstrate how history, culture, and visual arts can influence each other in making and studying works of art.

INDICATORS

1. Identify the importance of visual arts in various cultures over time.
2. Differentiate among the cultural origins, times, and places of specific works of art.
3. Explain examples of relationships between history, cultural/visual arts.

INSTRUCTION MAY INCLUDE

- Study one art medium or subject (clay, masks, animals, symbols) and compare a variety of cultural examples.
- Organize and create a timeline when specific artworks were created and plot on a world map.
- Classify and determine the characteristics of art history that influenced a particular artist (African characteristics that influenced Picasso...Japanese characteristics that influenced Van Gogh).
- Create an artwork based on a culture of another country.
- Compare symbolism of different cultures, e.g., Aboriginal compared to American Indian.
- Study a specific symbol used in a variety of cultures, such as a spiral, handprint, etc.

LEVEL: Grades 3 to 4

Kansas and National Visual Art Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

BENCHMARKS

By the end of the 4th grade, Kansas students will be able to:

1. explore and understand prospective content for works of art.
2. understand there are various purposes for creating works of art.

INDICATORS

1. Examine subject matter, symbols, and ideas of own artwork during production and make decisions for needs and improvements.
2. Examine compositions of visual images using selected criteria.
3. Recognize formal and informal processes of art criticism.

INSTRUCTION MAY INCLUDE

- Select a work from art history. Change the color tc create a new work.
- Discuss and evaluate the use of emotion by artists in different periods of art history – e.g., German expressionists, impressionists, Greek, Egyptian.
- Study artworks by different artists that share a common theme – e.g., portraits, still life, or animals – rank them from least favorite to most favorite. Defend your choices.
- Contrast and compare various artworks for their purpose and function.
- Select an artwork to be a permanent display in a new bank or public place. You have 2 million dollars to spend, select a sculpture to purchase and justify your selection.
- Evaluate their own work based on elements: principles of design.
- Participate in a class critique.

LEVEL: Grades 3 to 4

Kansas and National Visual Art Standard #6: Making connections between the visual arts and other disciplines.

BENCHMARKS

By the end of the 4th grade, Kansas students will be able to:

1. understand and use similarities and differences between characteristics of the visual arts and other disciplines.
2. identify connections between the visual arts and other disciplines in the curriculum.

INDICATORS

1. Generalize similarities and differences between the visual arts and performing arts.
2. Communicate connections between the visual arts and other disciplines.

INSTRUCTION MAY INCLUDE

- Compare and contrast writing a story with creating a picture.
- Research mathematical elements used in art (such as geometric shapes, measuring devices, compass, radial symmetry, flips, slides, mirror image, symmetry) and create a work using mathematical elements.
- Create a color wheel designed with a compass.
- Classify the scientific stages of clay from the ground to a finished pot.
- Discover/demonstrate the historic formation of art materials – e.g., pigments, brushes.
- Create a story with illustrations documenting a personal event.
- Document the seasonal changes in trees and plants and identify their parts using scientific illustrations.
- Use the world wide web to research the artwork from a country.

[35]

LEVEL: Grades 5 to 8

Kansas and National Visual Art Standard #1: Understanding and applying media techniques and processes.

BENCHMARKS

By the end of 8th grade, Kansas students will be able to:

1. select media, techniques, and processes, analyze what makes them effective or not effective in communicating ideas, and reflect upon the effectiveness of their choices.
2. intentionally take advantage of the qualities and characteristics of art media, techniques and processes to enhance communication of their experiences and ideas.

INDICATORS

1. Demonstrate an appropriate level of proficiency in traditional media and emerging technology such as
   - computer art
   - design
   - drawing
   - film/video
   - jewelry
   - photography
   - painting
   - printmaking
   - sculpture
   - textiles/fibers
2. Select and use appropriate media, techniques, and processes to express ideas, feelings, and experiences.
3. Demonstrate safe use, control, and maintenance of tools and media.
4. Identify problems encountered while making art and develop possible solutions.
5. Analyze the effectiveness of personal solutions to art problems.

INSTRUCTIONAL EXAMPLES

- Critique examples of art created by computer-generated images.
- Create a picture or design using the computer; then alter it by eliminating, repeating, and moving parts of it.
- Use the Internet for research for a variety of purposes (e.g., artists, art movements, architecture, museums).
- Recognize differences in various graphics software programs.
- Create an image with a point of emphasis/focal point
- Design an advertisement or package using selected criteria.
- Create a two-dimensional or three-dimensional artwork that illustrates the use of positive and negative space.
- Apply the contour technique of drawing to a selected theme or subject.
- Explore methods and media for creating values in drawing.

BEST COPY AVAILABLE

LEVEL: Grades 5 to 8

Kansas and National Visual Art Standard #1: **(cont.)**

INSTRUCTIONAL EXAMPLES (cont.)

- Create an illusion of depth by using linear perspective in the rendering of real or imagined depth.
- Compose a drawing strictly from a still life arrangement paying close attention to proportion.
- Create a silent movie or video communicating social issues.
- Produce a video exploring the movements and/or lives of art and artists.
- Research examples and purposes of ancient and contemporary jewelry.
- Create an artist's necklace, honoring your favorite artist from history or an artist in your community
- Assemble a variety of materials to create a piece of jewelry.
- Explore a variety of painting media and recognize their similarities and differences.
- Paint two personal artworks using selected techniques and processes (e.g., wash, dry brush, palette knife application, airbrush).
- Compose a painting with a given subject (e.g., still life, landscape, imaginary).
- Define terms related to printmaking processes (e.g., brayer, print, edition).
- Select, discuss and create prints using assorted processes and techniques: reliefs, woodcut, linoleum, foam, erasers, stencil, silk-screen, planograph, monoprint.
- Design a mobile using wire, paper, string, etc. to interpret motion, mood, form, and balance.
- Create a three-dimensional form using only two-dimensional materials (e.g., construction paper, cardboard).
- Explore selected ceramic techniques and processes (e.g., coil, pinch, slab, drape, wheel thrown, press mold) to create a personal artwork.
- Distinguish between sculptures that have been created with an additive and/or subtractive process.
- Create an armature for a sculpture, and complete it with paper mache.
- Explore techniques relating to the batik and tie-dye process such as dipping, spraying, drawing.
- Employ traditional, natural, or man-made materials to create a coil basket.
- Differentiate between functional and nonfunctional fiber works.
- Create weavings using a variety of loom processes (e.g., finger, wood, cardboard, off-loom).
- Demonstrate a variety of stitching techniques and appliqué to create a fabric artwork.
- Integrate recycled materials into the paper making process.
- Discuss and demonstrate safety in the art room related to the individual materials, techniques, and processes (e.g., kiln, glaze application, knives, and cutters).
- Apply a variety of problem-solving strategies (e.g., working backwards, draw a sketch, etc.) to develop possible solutions in producing the artwork.
- Assess and/or critique student artworks with a variety of strategies (e.g., rubrics, oral critique, criteria checklist).

LEVEL: Grades 5 to 8

Kansas and National Visual Art Standard #2: *Using knowledge of structures and functions.*

BENCHMARKS

By the end of 8th grade, Kansas students will be able to:

1. generalize about the effects of visual structures and functions and reflect upon these effects in their own work.
2. employ organizational structures and analyze what makes them effective or not effective.
3. select and use the qualities of structures and functions of art to improve communication of their ideas.

INDICATORS

1. Discuss implicit and explicit evidence of elements and principles of design found in two-dimensional and three-dimensional shapes/forms.
2. Demonstrate understanding of formal and expressive qualities in representational, abstract, and non-objective works of art and their functions.
3. Analyze sensory qualities in works of art including his/her own.
4. Demonstrate proficiency in synthesizing elements and principles with a variety of concepts such as:
   - silhouette
   - abstract
   - representational
   - non-objective
   - plane
   - linear/atmospheric perspective
   - distortion
   - stylization
   - static and dynamic quality
   - progression
   - aestheometry
   - pointillism
   - metamorphosis.

LEVEL: Grades 5 to 8

Kansas and National Visual Art Standard #2: (cont.)

INSTRUCTIONAL EXAMPLES

- *Compare and contrast two artworks in terms of art elements and/or principles using graphic organizers.*
- *Critique a table to record selected art elements and/or principles in a group of artworks.*
- *Critique personal artwork and artwork of others in terms of selected art elements and/or principles.*
- Create a real or imagined drawing that demonstrates each type of balance.
- Identify, discuss, and produce works of art using any of the following color schemes: monochromatic, triadic, complementary, analogous, and warm and cool.
- Compare paintings by artists that use color expressively versus artists who use color in a realistic manner (e.g., Franz Marc vs. Rembrandt).
- View a video of a performance artist, and discuss how it's message and/or meaning affect your senses.
- Create a performance piece that communicates a selected topic (e.g., environmental destruction, peer pressure).
- View artworks that convey a specific mood or meaning (e.g., Munch "The Scream") and recreate those same sensory qualities in a personal artwork.
- Compose an artwork with emphasis on selected art elements and/or principles that illustrates the same subject in both a realistic and then abstract manner.
- Create an alphabet with specific stylization (e.g., Medieval illuminated letters).
- Look at and discuss the paintings of George Seurat, and then create an artwork that illustrates the use of pointillism.
- Look at and discuss selected works of M.C. Escher (e.g., "Belvedere") and draw a facial self-portrait by looking into a flexible mirrored surface.
- Design a city and render it using linear perspective.
- Incorporate a variety of angles (e.g., obtuse, acute) to create a stitchery using aestheometry.
- Create a metamorphosis using two representational images.

LEVEL: Grades 5 to 8

Kansas and National Visual Art Standard #3: Choosing and evaluating a range of subject matter, symbols and ideas.

Benchmarks

By the end of 8th grade, Kansas students will be able to:

1. *integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks.*
2. *use subjects, theme, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks.*

Indicators

1. *Develop an idea, plan, and produce works of art that convey specific messages.*
2. *Compare and interpret artworks based on common themes and/or functions.*

Instructional Examples

- Design a billboard to advertise a new product that has recently been invented (e.g., a book that could be eaten after being read).
- Design a CD cover that will show visually its sound.
- Draw symbols that signify a selected number of sports activities and utilize them in an artwork.
- Compare various art forms (e.g., photography, drawing) in terms of their own function and ability to communicate a message.
- Create and discuss art projects which convey personal meanings.
- Compare and contrast the works of two or more sculptors (e.g., Moore, Calder, Rodin).

LEVEL: Grades 5 to 8

Kansas and National Visual Art Standard #4: Understanding the visual arts in relation to history and cultures.

BENCHMARKS

By the end of 8th grade, Kansas students will be able to:

1. know and compare the characteristics of artworks in various eras and cultures.
2. describe and place a variety of art objects in historical and cultural contexts.
3. analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art.

INDICATORS

1. Identify characteristics of artwork of selected eras and cultures.
2. Categorize selected artworks according to historical/cultural contexts.
3. Create art that reflects knowledge of other cultures.
4. Demonstrate an understanding of how the meanings of specific artworks reflect factors of time and place.

INSTRUCTIONAL EXAMPLES

- Create an artwork using the characteristics from a selected area or culture.
- Create a schoolwide sculpture representing the ethnicity of the student body.
- Analyze a selected painting in terms of time and place using questioning strategies or graphic organizers.
- Create a self portrait showing your own culture and time.
- Create a work of art relating to a world event.
- Develop a dialogue with an open-ended question relating to issues such as art and politics/art and science.

BEST COPY AVAILABLE

LEVEL: Grades 5 to 8

Kansas and National Visual Art Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

BENCHMARKS

By the end of 8th grade, Kansas students will be able to:

1. interpret contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry.
2. analyze and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures.

INDICATORS

1. Analyze and explain criteria for judging works of art from different perspectives, such as the:
    - Art historian
    - Art critic
    - Artist
    - Philosopher
    - Consumer
    - Student
2. Generate and analyze responses to contemporary and historical artworks.

INSTRUCTIONAL EXAMPLES

- Create personal symbols to use in an artwork which convey a chosen theme.
- Compare and interpret works of art with similar themes.
- Compare and contrast pottery from different cultures, interpret their decorative themes and functions.
- View masks from a variety of cultures (e.g., Native American, African, Asian) and compare their similarities and differences in terms of theme and function.
- View reproductions from various Fauve artists and analyze their use of color to convey a mood or message (e.g., Matisse, Derain, Marc).
- Analyze a work of art from the viewpoint of another person (e.g., Art Historian, George Washington, Elvis).
- Create an advertisement to sell an architectural structure (e.g., Statute of Liberty, Falling Water, Parthenon).

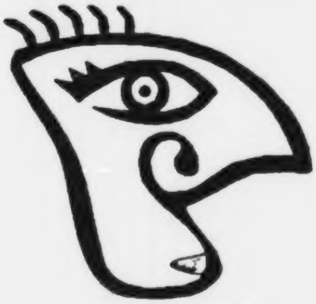
LEVEL: Grades 5 to 8

Kansas and National Visual Art Standard #6: Making corrections between the visual arts and other disciplines.

BENCHMARKS

By the end of 8th grade, Kansas students will be able to:

1. compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context.
2. demonstrate ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts.



INDICATORS

1. Synthesize knowledge of other disciplines in creating and understanding art work.
2. Demonstrate an understanding of how the meanings of specific art works reflect factors of other disciplines.
3. Research and analyze the characteristics of two or more works of art that share similar subject matter and/or culture.
4. Explain the relationship of the principles and subject matter of other disciplines with the visual arts.
5. Compare interrelationship between human behavior, the environment, and its materials.
6. Create works of art that implement and extend knowledge of science, mathematics, social studies, language arts, and the performing arts.
7. Identify the processes of how creating art uses a variety of intellectual skills as in other subjects.

INSTRUCTIONAL EXAMPLES

- Create an artwork with a fantasy theme and write a story, song, or poem about the piece. (Language Arts)
- Design a tessellation with organized creatures. (Math)
- Enlarge a composition using the graph system (e.g., from a drawing to a mural). (Math)
- Study human/animal proportions using pencil measurement techniques. (Math)
- Study the science of color theory by creating an intensity chart. (Science)
- Journal about art issues, personal artwork, or the works of others. (Language Arts)
- Decide on and create an art form in response to a musical composition. (Music)
- Create a one, two, or three point perspective drawing of a cityscape. (Math)
- Compare and contrast a visual art class with another classusing a Venn diagram. (Language Arts, Math, Science)
- Using cut construction paper, create a work of art representing a selected period in history. (Social Studies, Science, Math)

LEVEL: Grades 9 to 12 Proficient

Kansas and National Visual Art Standard #1: Understanding and applying media techniques and processes.

BENCHMARKS

By the end of the 12th grade, Kansas students will demonstrate proficiency in art. They will:

1. apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that students' intentions are carried out in their artworks.
2. conceive, interpret, and create works of visual art that demonstrate an understanding of how the communication of their ideas relate to the media, techniques, and processes they use.

INDICATORS

1. Produce works of art that demonstrate control of a variety of media, techniques, and processes in traditional media and emerging technology.
2. Analyze the effective use of media, techniques, and processes in relationship to ideas communicated.
3. Debate/defend the personal use of specific media, techniques, and processes and how they contribute to the communication of ideas, feelings, and experiences.
4. Collaborate with others to organize an exhibition including statements about media, techniques, and processes.

INSTRUCTIONAL EXAMPLES

- Create a work which uses textures and patterns to communicate a message.
- Discuss the differences between blending color, whether of pigments or light (color theory).
- Create drawings emphasizing how contrast between dark and light influences the effect of a work.
- Compare and contrast the use of shape/form in art.
- Sculpt a three-dimensional form with negative open spaces, which echoes the positive solid shapes to reflect unity and harmony.
- Create a weaving that applies the various drafts.
- Create a sculpture using found objects and/or recycled materials.
- Determine how photographers such as Ansel Adams and Walker Evans communicated ideas through photographic imagery.
- Produce a ceramic project that demonstrates proficiency in hand building and/or throwing techniques.
- Use a computer program to create an advertisement, CD jacket, or other computer-generated work.

LEVEL: Grades 9 to 12 Proficient

Kansas and National Visual Art Standard #2: Using knowledge of structures and functions.

BENCHMARKS

By the end of the 12th grade, Kansas students will demonstrate proficiency in art. They will:

1. create artworks that use organizational principles and elements to solve specific visual arts problems.
2. evaluate the effectiveness of artworks in terms of organizational structures and functions.
3. demonstrate the ability to form and defend judgments about how and why works of art are created.

INDICATORS

1. Interpret how the selection and manipulation of elements and principles of design and other concepts convey political, societal, economical, environmental, etc. issues in various works of art.
2. Identify elements and principles of art found in nature and apply as motivation for works of art.
3. Identify major art trends and master artists' works by their characteristic use of elements and principles of design.
4. Defend the use of organizational principles and functions in one's own artwork and the artwork of others in reference to why the work was created.
5. Synthesize and apply elements and principles of design in non-conventional ways of applications to produce unified and meaningful works of art.
6. Create multiple solutions to specific visual arts problems which exhibit purposeful selection of art concepts.

INSTRUCTIONAL EXAMPLES

- Analyze and compare elements and principles of design generated by humankind and nature.
- Create various works of art that demonstrate knowledge of the elements and principles of design.
- Discuss the significance of real and implied lines.
- Design a color wheel that includes each of the color schemes.
- Identify dominance as it may occur in paintings, sculptures, and other works of art.
- Analyze values in various art forms.
- Study and sketch designs found in nature to use as sources of inspiration for jewelry, ceramics, and fabric designs.
- Identify space by viewing slides of paintings, sculptures, architecture, and craft objects.
- Create a 3-dimensional work that emphasizes balance and rhythm.
- Combine various patterns that represent real or implied textures resulting in unified works.

LEVEL: Grades 9 to 12 Proficient

Kansas and National Visual Art Standard #3: Choosing and evaluating a range of subject matter, symbols and ideas.

BENCHMARKS

By the end of the 12th grade, Kansas students will demonstrate proficiency in art. They will:

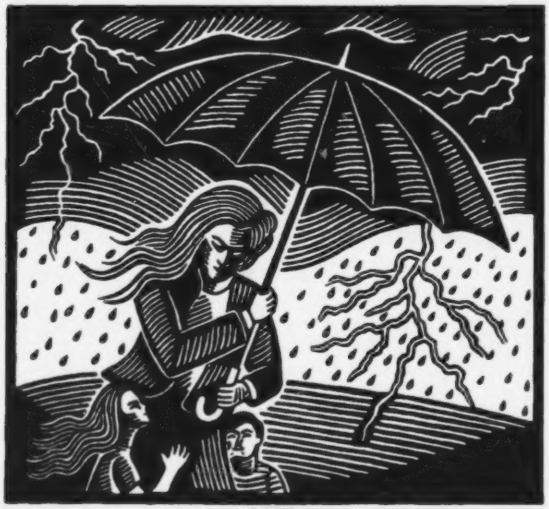
1. identify intentions of artists; examine and explain artistic expression in various works of art.
2. evaluate how artworks differ visually, spatially, and functionally.
3. respond to various interpretations of visual works of art.
4. represent subjects, symbols, and ideas in their artworks and apply cognitive skills gained to daily life.

INDICATORS

1. Analyze the artistic use of subject matter, symbols, and ideas in communicating the artistic intent.
2. Independently choose relevant subject matter, symbols, and ideas to illustrate personal expression.
3. Evaluate works of art after comparing and contrasting interpretations.
4. Assess the merits of artwork using established criteria.

INSTRUCTIONAL EXAMPLES

- Compare symbols used in various works of art to communicate a specific message.
- Compare works from artists who use different styles representing the same subject matter.
- Create a work of art that expresses an emotion.
- View contemporary works of art such as Wayne Thiebaud's Betty Jean's Shoes, Joel Turtle's Film Star, and Robert Indiana's Numbers 1-0 to determine their message.
- Create a work that depicts a situation that affects oneself deeply, such as a rejection, a loss, or a separation.
- Study a public work or memorial and write a reaction in the form of a poem.
- Create a work that reflects and communicates the artist's view of the human condition.



[47]

LEVEL: Grades 9 to 12 Proficient

Kansas and National Visual Art Standard #4: Understanding the visual arts in relation to history and cultures.

BENCHMARKS

By the end of the 12th grade, Kansas students will demonstrate proficiency in art. They will:

1. identify the function and explore the meaning of specific art objects within varied cultures, times, and places.
2. analyze how works of art relate to one another in terms of history, aesthetics, and culture; justify conclusions made and use knowledge gained to influence student's art making.
3. differentiate among a variety of historical and cultural contexts in relationship to purposes of artworks.
4. analyze and interpret how the visual arts reflect history, culture and aesthetics.

INDICATORS

1. Analyze the characteristics and purposes of art in selected cultural and/or historical contexts.
2. Create art that is influenced by other cultures and communicate understanding of eclecticism.
3. Identify characteristics of the visual arts of a specific historical period or style and make parallel connections with contextual events, value, etc.
4. Compare characteristics of artworks within a particular historical period and across cultures in terms of styles, ideas, functions, or themes.

INSTRUCTIONAL EXAMPLES

- Develop a presentation on non-traditional forms of art such as folk, rural, or tribal art.
- Identify the media used and purpose for Native American art and relate this knowledge to the geographic location of the tribe.
- Analyze and debate the representation of cultural groups such as Native American, African American, or Asian in advertising and the media.
- Identify cultural works of art in relationship to their purpose.
- Study renowned innovators such as Frank Lloyd Wright and Marcel Duchamp to determine their influences in furniture and other contemporary designs.
- Study the works of artists, i.e., Mondrian, Kandinsky, El Greco, Warhol, Rothko, Seurat, Klee, O'Keeffe, Vasarely, and Albers to identify their influence on specific movements in art.
- Determine how developments in the history of photography relate to photographic processes used today.
- Compare and contrast works by two contemporary artists such as Christo and Robert Smithson with consideration for media and technique.

BEST COPY AVAILABLE

LEVEL: Grades 9 to 12 Proficient

Kansas and National Visual Art Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

BENCHMARKS

By the end of the 12th grade, Kansas students will demonstrate proficiency in art. They will:

1. reflect on how artworks differ visually, spatially, and functionally.
2. identify possible intentions of artists and justify their interpretations.
3. critically discuss aesthetic issues associated with visual works of art.
4. analyze various interpretations as a way to understand and evaluate works of art.

INDICATORS

1. Analyze the artistic use of subject matter, symbols, and ideas in communicating the artistic intent in student art and that of master artists.
2. Respond to relevant subject matter, symbols, and ideas to illustrate personal expression.
3. Evaluate works of art to determine their validity as art.
4. Assess the merits of artwork using established criteria.
5. Discuss interpretations of select works of art and defend responses based on content present in the works.

INSTRUCTIONAL EXAMPLES

- Recognize closed and open forms when viewing works.
- Discuss each artist's purpose for using certain color schemes or any other elements of design.
- Discuss the use of the principles of design in a student's work of art.
- Conduct class critiques evaluating works in progress by emphasizing strong areas and areas that could be improved.
- Interpret expressive works of art by writing poetry or music that reveals the message communicated through the piece.
- After a unit on style, select works from different art movements to categorize according to their style.
- Create a work and use a rubric to determine one's success in accomplishing the work's objectives.
- Evaluate master works of art and debate artist's intent.
- Discuss the issue of craft as art.

LEVEL: Grades 9 to 12 Proficient

Kansas and National Visual Art Standard #6: Making connections between the visual arts and other disciplines.

BENCHMARKS

By the end of the 12th grade, Kansas students will demonstrate proficiency in art. They will:

1. compare the concepts, media, technologies, and processes of the visual arts with those of other arts and non-art disciplines.
2. connect concepts used in other disciplines with the visual arts.

INDICATORS

1. Compare and contrast elements and principles of design in visual art works with similar elements and principles used in music, drama, and dance.
2. Discuss associations between techniques, media, and processes used in art with similar ones used in non-art disciplines.
3. Produce works of visual art that incorporate concepts from non-art disciplines.

INSTRUCTIONAL EXAMPLES

- Invent new designs for furniture with consideration for contextual influences, audience demands, and purpose. (Math)
- Identify how art is connected to clothing style, computer design, architecture, advertising, etc. (Industrial Design)
- Discuss the role of the artist in interior design. (Design)
- Select a concept from another class such as math or science and create a visual representation of the topic. (Math, Science)
- Include an art section in the school newspaper that features art recognitions, quotes, or short stories. (Journalism)
- Design visuals for the school newspaper, directories, or other school publications.
- Use a computer program to recreate a photo taken with a camera. (Technology)

LEVEL: Grades 9 to 12 Advanced

__*Kansas and National Visual Art Standard #1:*__ Understanding and applying media techniques and processes.

BENCHMARKS

By the end of 12th grade, advanced Kansas art students will:

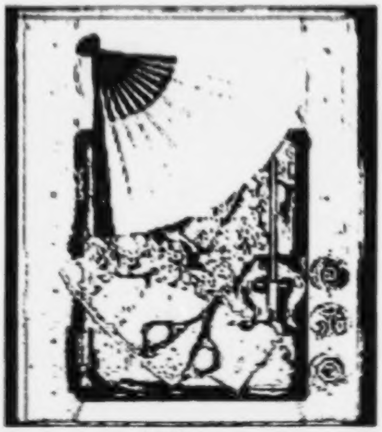
1. fluently communicate through at least one visual arts medium.
2. identify, define, and solve challenging visual arts problems independently, through analysis, synthesis, and evaluation.
3. know and fluently apply various techniques and processes for creating art.

INDICATORS

1. Apply an advanced level of proficiency in at least one art medium.
2. Make value judgments based on clearly defined criteria to indicate successful use of media, techniques, and processes.
3. Justify selection of media, techniques, and processes to express ideas, feelings and experiences.
4. Synthesize disparate ideas and/or concepts into unified compositions utilizing various media, techniques, and processes in non-traditional ways.
5. Organize and install personal artworks into an exhibition with a statement(s) summarizing media, techniques, and processes.

Instructional Examples

- Illustrate the illusion of depth on a two dimensional surface.
- Categorize and create works according to their symbolic, realistic, and intuitive use of color.
- Create a sculpture using subtractive and additive sculptural techniques.
- Prepare art for exhibition with the use of mat board or other presentation media.
- Transfer conceptual ideas into visual art forms.
- Design one advertisement and alter it to appeal to different audiences.
- Keep a journal in which to reflect and record daily.
- Create a work of art, such as a collage, to illustrate a political issue.
- Create a realistic life drawing.



BEST COPY AVAILABLE

LEVEL: Grades 9 to 12 Advanced

Kansas and National Visual Art Standard #2: Using knowledge of structures and functions.

BENCHMARKS

By the end of 12th grade, advanced Kansas art students will:

1. demonstrate the ability to compare and contrast the use of structures and functions in artworks and defend their personal opinions.
2. design and propose solutions to visual arts problems that demonstrate competence in making effective choices in regard to relationships between structure and artistic function.

INDICATORS

1. Identify and differentiate subtle changes that occur in various works of art based on how the elements and principles are applied.
2. Analyze the relationships among structure and function in works of art.
3. Demonstrate an understanding of and ability to incorporate appropriate elements and principles of a design.
4. Create the illusion of movement and tension.
5. Translate conceptualizations into actual two-dimensional and three-dimensional works of art.

INSTRUCTIONAL EXAMPLES

- Critically examine videos or audio recordings then create a visual work of art using the same principles used in the original.
- Analyze the use of an element of design to determine the emotion or mood it is trying to communicate.
- Compare and contrast color wheels in reference to pigment and light.
- Discuss colors and the influence they have on our mood, how they reflect human feelings and behaviors.
- Create a ceramic piece that incorporates aesthetic form and function.
- Compose a drawing that shows unity through repetition of textures and patterns.
- Choose one of the Scamper techniques (subtract, combine, alter, magnify/minify/modify, eliminate, reverse/rearrange) to abstract patterns found in nature.

LEVEL: Grades 9 to 12 Advanced

Kansas and National Visual Art Standard #3: Choosing and evaluating a range of subject matter symbols and ideas.

BENCHMARKS

By the end of 12th grade, advanced Kansas art students will:

1. understnd the origins of specific images and ideas and the value they hold in their art work and in the work of others.
2. correlate responses to works of visual art that incorporate techniques for communicating meanings, attitudes, views, and intentions.
3. evaluate and defend the validity of sources for content used in works and appraise the manner in which such content is used.
4. evaluate the use of culturally-based symbols in Western/Modern art.

INDICATORS

1. Examine and evaluate a variety of subject matter and symbols for communicating meanings, ideas, attitudes, views, and intentions and indicate how they evoke particular responses to art.
2. Describe and analyze the sources of subject matter, symbols, and images and the rationale for the selection of those in selected works of art.
3. Examine in depth the history and criticism of selected images and analyze the value of those images or ideas in personal artwork.

INSTRUCTIONAL EXAMPLES

- Conceptualize and design three completely different solutions to a given problem.
- Using Feldman's Method of Delayed Response, write a reaction to a work of art and then compare it to the response of a critic or art historian.
- Interpret optical art such as Albers or Vasarely to understand the discrepancy between the physical fact and the optical effects of color and shape.
- Convey a theme or message such as conflict with consideration for all symbolic aspects of the work of art (i.e., media, elements, principles).

LEVEL: Grades 9 to 12 Advanced

Kansas and National Visual Art Standard #4: Understanding the visual arts in relation to history and cultures.

BENCHMARKS

By the end of 12th grade, advanced Kansas art students will:

1. demonstrate an understanding of the roles of critics, historians, aestheticians, artists, and designers.
2. explain commonalities and differences of visual arts evident across time and among cultural and ethnic groups to formulate analyses, evaluations, and interpretations of meaning.

INDICATORS

1. Research the work of art critics, historians, and aestheticians and demonstrate an understanding of their role in analyzing and interpreting art.
2. Analyze, interpret, and evaluate the common characteristics of visual arts from a variety of historical, cultural, and ethnic groups.
4. Compare and contrast art from various cultures, times, and places.

INSTRUCTIONAL EXAMPLES

- Recognize icons used during the Renaissance or ancient civilizations and identify how they have been used in contemporary works.
- Produce a work that expresses an opinion about a social or political issue similar to Pablo Picasso's Guernica or Francisco Goya's First of May and write an interpretation of the works.
- Produce a painting based on a style used during an historical art movement such as Surrealism.
- Compare contemporary styles found in the visual arts with styles from other arts such as retro or new age, and identify similarities and differences.
- Find stylistic characteristics of architecture in the local community that can be found in ancient architecture, i.e., Doric, Ionic, Corinthian.
- Reflect on an art movement such as Expressionism and relate it to its philosophical and social influences.
- Create an exhibit to show how art has changed over time focusing on a theme such as the human figure or landscape.
- Study the historical development and aerodynamics of automobile designs and determine how past styles influence today's models.
- Study architecture from non-U.S. countries and relate it to American architectural designs.

LEVEL: Grades 9 to 12 Advanced

Kansas and National Visual Art Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

BENCHMARKS

By the end of 12th grade, advanced Kansas art students will:

1. correlate reponses to works of visual art with various ways for communicating meanings, ideas, attitudes, views, and intentions.
2. explain the origins of specific images and ideas and why they are of value in their artwork and in the works of others.
3. evaluate the effective use of elements and principles used in their art and the works of others in reference to the imagery (emotions, subjects, purposes) conveyed.

INDICATORS

1. Respond to, interpret, and evaluate images used in art.
2. Demonstrate the ability to evaluate and use the elements and principles and a variety of techniques to communicate meaning.

INSTRUCTIONAL EXAMPLES

- Present to members of the class several student works and discuss how successfully each student has achieved formal or informal balance or any other principle of design.
- Discuss and give opinions concerning the aesthetic issue of what is art and what is not.
- Collect examples of art that represent human emotions and discuss the level of their success.
- Hold class critiques to assess works in progress.
- Make a photo montage that communicates a message about oneself and have other students interpret the work.
- Role play a courtroom hearing to discuss an aesthetic issue such as appropriation or using public funds for art.

LEVEL: Grades 9 to 12 Advanced

Kansas and National Visual Art Standard #6: Making connections between the visual arts and other disciplines.

BENCHMARKS

By the end of 12th grade, advanced Kansas art students will:

1. apply art aspects to products and objects not typically viewed as fine art.
2. synthesize the creative and analytical principles and techniques of the visual arts and other disciplines.
3. identify, analyze, and use in visual art works concepts that are based in non-art disciplines.

INDICATORS

1. Compare the creative principles in the visual arts with other disciplines (i.e., the humanities, the sciences).
2. Create similies, alliterations, analogies, and metaphors in works of art.
3. Produce works of art that incorporate concepts from other disciplines.
4. Identify and analyze a discipline-based concept such as tessellations or perspective found in geometry to use as a dominant aspect in a work that conveys meaning based on this concept.

INSTRUCTIONAL EXAMPLES

- Interpret a poem, then recreate its meaning through a visual art media (e.g., paint, craft objects, prints, and ceramics). (Language Arts)
- Research and then design a group project that reveals aspects about specific cultural social conditions. (Social Sciences)
- List possible factors that could influence politics, economics, and social issues affecting any given era and use these to generate ideas for works of art (i.e., Guernica by Piccaso). (Social Sciences)
- Research how philosophers affect the art of their day and the future. (Humanities)
- Study an environmental issue such as the effects of plastics and Styrofoam on the environment and determine the responsibility of artists regarding the matter. (Science)
- Discuss the role of artists in chair design and create innovative designs for chairs with consideration for function and contextual influences. (Math)
- Determine the use of artistic elements and principles in advertising and apply acquired knowledge to technological design. (Technology)
- Create visual representations of similes, analogies, metaphors, and alliterations. (Language Arts)
- Carefully examine, analyze, and make a drawing of microscopic animal life or algae as seen through a microscope. (Science)

BEST COPY AVAILABLE

Section III

Visual Arts Education Considerations

Assessments
Kansas Art Teacher Licensure Standards
Competitions and Contests
Designing Art Related Curriculum
Museums
Needs of Special Students
Safe Work Environment
Stages of Artistic Development
Technology
Time and Scheduling Standards
Resources
  - Books
  - Websites
  - Art Museums in Kansas with Educational Materials

Stay
Strong

Assessment is the process of judging in terms of criteria.

Assessment is an integral part of expected learning outcomes. Criteria are expected outcomes and observable evidence of learning. Assessment is part of the instructional process. It is the key to using outcomes or standards in decision-making concerning program evaluation. Assessment must be matched to instruction and curriculum content. Assessment can guide future planning and instruction by giving educators feedback on the overall program. It is a basis for improvement of instruction as well as program evaluation and justification. It is a systematic basis for making inferences about progress and a basis for accountability in schools. Assessment results can be included in QPA (Quality Performance Accreditation). Assessment can provide information on two fundamental questions: How are we doing? How can we do it better?

Meaningful assessment is most feasible at the local levels where assessment of achievement informs the teacher and the learner about the effectiveness of instruction and experiences in relationship to expected learning outcomes. Assessment focuses educators on what is really important for students. A quote from Albert Einstein's office wall states "not everything that counts can be counted and not everything that can be counted counts." Assessment guides us in deciding what counts and how to observe and document it.

CHARACTERISTICS OF GOOD ASSESSMENT

What is good assessment? The word assess comes from the French "assidere" which means "to sit beside." Many publications and organizations have compiled lists of characteristics that describe good assessment. Following is a compilation of some of these lists.

- Achievement standards are defined before assessment is developed.
- The main purposes of assessment should be to improve teaching and learning and to measure students' progress.
- All students of all cultural backgrounds should have equal and unbiased opportunity to learn what is being assessed.
- The tasks to be assessed should be congruent with the standards or outcomes that the students are expected to meet. Tasks should be developmentally appropriate.
- The standards or outcomes students are expected to meet should be addressed by the instruction, including problem solving and process skills.
- Assessment should reflect cognitive complexity. Tasks should require higher level thinking skills, represent content quality, and cover a full range of curriculum.
- Assessment must be meaningful to students, which will result in a higher level of motivation for students.
- The results of assessment should be a means of communication in the appropriate context of curricula, class size, outcomes, and pupil expenditures.
- Teachers should be involved in designing and using the assessment system.
- Assessment procedures and results should be understandable and credible to all teachers, students, parents, and the public.
- Assessment systems should be subject to continuous review and improvement.
- Assessment must be cost effective and feasible for implementation: space concerns, equipment, resources, time, cost, student load, etc.
- The key to effective assessment is a match between the task and the intended student outcome.

ASSESSMENT

GRADING

Periodic grading fulfills the following needs:

- helping teachers to reach conclusions about their pupils;
- assisting teachers in making plans for the future;
- in general, helping them to appraise the effectiveness of their teaching.

From the point of view of the pupils, reports have the purposes of:

- helping them to realize the progress they have made.
- pointing out where they might improve their work.
- indicating what they might do in the future to make progress.

These points must be kept in mind by the grader:

- The method of reporting must be easily understood by all parents.
- The report should reflect the objectives and practices of the art program.
- The system of reporting should not demand a disproportionate amount of clerical work.
- There are a variety of evaluations that are effective without making grades a matter of reward.

A VARIETY OF ASSESSMENT FORMATS

In addition to traditional tests, authors cite a wide variety of assessment formats that can be adapted to most disciplines. Donna Kay Beattie (1990) included the following for consideration: tests; checklists' rating scales; journals; portfolios; questionnaires and inventories; group discussions and critiques; teacher interviews; peer, parent, and other interviews; self-evaluation, visual identification, other performances (skits, pantomimes, role playing, debates, game playing, creating puzzles, stories, and problems); and observation.

Critical Attributes of Selected Assessment Strategies

PORTFOLIOS

A portfolio is an accumulate assessment which records a student's development over time. The Northwest Regional Educational Laboratory's definition of portfolio states that "a portfolio is a purposeful collection of student work that exhibits to the student (and/or others) the student's efforts, progress, or achievement in a given area(s)." in using portfolios, students are expected to collect, select, reflect, and assess.

Portfolios provide educators with a complete profile of the student over a period of time. Portfolios can provide structure for involving students in developing and understanding criteria for good efforts, in taking ownership for the criteria, and in applying the criteria to their own and other students' work.

Judy Arter and Vicki Spandel (1991) compiled a series of questions that need to be considered when designing a portfolio system. Who will design the portfolio system? What is the purpose of the portfolio? What is the relationship between curriculum, instruction, and the portfolio? What work goes into the portfolio? Who will select the work? What criteria will be used for assessing portfolio entries? What types of staff development will be needed for teachers and administrators to develop and implement portfolios?

Portfolios may include performance tasks and a variety of other student work samples, along with observations and evaluations from the student and other persons as well as the teacher.

Portfolios can vary in content—works in progress, best pieces, required items, optional items, student reflection on their work and their processes, reflections on experiences, etc. Other forms of alternative assessment can be included in a portfolio. What goes in depends on the purpose of the portfolio, which can range from improving a student's self esteem to documenting student achievement, to accountability reporting and program evaluation.

Students are usually involved in the selection of work that is included in a portfolio. Teachers and peers may also be involved. This can vary according to grade level and experience of the students. Individual student conferences are important when using portfolios to allow students and teachers to review and reflect upon the meaning found in the contents of the portfolio. It must be determined who owns the portfolio and who will have access to it. Portfolios can have a variety of audiences such as teacher, parents, and administrators. Standardization is an issue.

RUBRICS

Rubrics are sets of criteria that describe levels of performance or understanding. Rubrics provide students with expectations about what will be assessed as well as standards that need to be met. They can be used as a tool to provide students with information about where they are in relation to where they need to be. Use of rubrics increases consistency in the rating of performances, products, and student understanding.

Northwest Regional Educational Laboratory provides a list of criteria for developing a quality rubric. *The rubric:*

1. categories cover the important dimensions of problem solving.
2. is multi-dimensional to show different aspects of performance.
3. has both content and process dimensions.
4. can be applied consistently by anyone using it.
5. results accurately reflect student ability.
6. is simple enough to be easily learned and used by the rater.
7. results are easily understood by the teacher.
8. basis for assigning scores is well defined.
9. provides clear information on how to integrate the results into instruction.
10. provides clear expectations for students. Students can understand clearly what is expected of them.
11. is based on current research and theory on cognitive functioning.

The following are some guidelines for writing rubrics:

- Determine exactly what learning (student knowledge and behavior) is the goal of the assessment task.
- Write the rubrics in terms of observable behavior.
- Use existing student work as models for the levels of achievements (samples or what has been produced?).
- Focus on the presence of behaviors rather than the absence of behaviors.
- When possible, avoid relying on adverbs and adjectives to define the distinctions between levels of performance. Try to identify clear distinctions in behavior.
- Avoid combining many different criteria in the same rubric.
- Write rubrics that evaluate quality of student work, not quantity.
- Avoid duplication of criteria—the same expectation should not be repeated in different rubrics for one task.
- When writing a 5 point rubric, first write the specific elements of an acceptable or adequate performance, product, or understanding (level 3). This is the standard that all students are expected to meet. Then write parallel elements for exemplary (level 5) and unacceptable or inadequate (level 1) performance, product, or understanding. Level 0 would be no response. Often there

will be no clear-cut "correct" response; rather, there will be degrees of correctness.

PERFORMANCE TASKS

The Office of Technology Assessment (OTA) of the U.S. Congress (1992) provides a simple, yet insightful definition of performance assessment:

> *testing that requires a student to create an answer or a product that demonstrates his or her knowledge or skills.*

It is important to note that proponents of "authentic assessment" made distinctions among the various types of performance assessments, preferring those that have meaning and value in themselves to those that are meaningful primarily in an academic context.

CHARACTERISTICS OF PERFORMANCE TASKS:

Performance tasks:

- may be individual and/or collaborative
- are open-ended
- integrate a number of skills and components
- have clear standards and rubrics
- reflect essential concepts and content
- apply appropriate "real-world" learning experiences
- require students to generate rather than choose a response
- are tasks rather than questions
- do not constitute assessment per se
- require critical criteria to evaluate student performances
- focus on the essential context of the curriculum, not just a single subskill
- allow for some student choice in how to approach or perform them
- require higher order thinking
- are part of the instructional process and show students how to improve
- provide students with multiple chances to perform the task so they can improve
- are a process, not a single test or measurement
- task grades are a means of communication with students and parents—letting them know what is expected
- task evaluation should be part of the learning process.

There are many reasons and means to assess. There is more that could be assessed than time to assess it all. Assessment should be imbedded into the instructional process. Assessment should be meaningful and feasible (both time and cost-wise). Assessment should be formulated in line with national, state, and district outcomes. Awareness of a wide range of assessment methods gives teachers a choice.

> ***"Creative activity could be described as a type of learning process where teacher and pupil are located in the same individual."***
>
> -- Arthur Koestler

Kansas Art Teacher Licensure Standards

ART - EARLY CHILDHOOD THROUGH LATE ADOLESCENCE/ADULTHOOD - PRE K-12

***Standard #1*: The teacher of art demonstrates a strong scholarly foundation in art education and has a clear conception of how art links students to the broad experiences of life.**

KNOWLEDGE

1. The teacher understands the history and philosophy of art education.
2. The teacher discerns goals and purposes for art education.
3. The teacher knows current trends and research in art education.
4. The teacher compares and contrasts a variety of approaches and scholarly theories in art education.

PERFORMANCE

1. The teacher formulates a personal teaching philosophy of art education.
2. The teacher interprets and uses current information to implement appropriate teaching practices for art education.
3. The teacher applies current trends and research in art education to develop curricula and classroom practices.
4. The teacher uses relevant approaches and theories to align art education curricula and practices to the standards, goals, and policies of the state and local district.

***Standard #2*: The teacher of art demonstrates knowledge, competency, and teaching ability in the content of art, including aesthetics, art history, art criticism, and studio performance.**

KNOWLEDGE

1. The teacher understands aesthetic theories as they relate to the visual arts.
2. The teacher understands methods and approaches to art criticism.
3. The teacher knows art history and understands the cultural and historical contexts surrounding works of art.
4. The teacher understands contemporary art and the art world.
5. The teacher characterizes elements and principles of design.
6. The teacher knows art involves critical thinking, emotion, and skill.
7. The teacher recognizes two- and three-dimensional problems in visual art.
8. The teacher discerns multiple solutions to visual and conceptual problems.
9. The teacher understands the process of visual perception.
10. The teacher demonstrates knowledge of drawing, painting, and collage by competently using a variety of media, styles, processes, and techniques.
11. The teacher demonstrates knowledge of printmaking, photography, and digital imaging by competently using various processes and techniques.
12. The teacher demonstrates knowledge of clay, metals, and fibers and other three dimensional media by competently using traditional and/or creative processes and techniques.
13. The teacher demonstrates knowledge of sculpture by competently using a variety of processes and techniques within carving, casting, modeling, and constructing.
14. The teacher knows pedagogy which elicits creative behaviors.

BEST COPY AVAILABLE

Kansas Art Teacher Licensure Standards

ART - EARLY CHILDHOOD THROUGH LATE ADOLESCENCE/ADULTHOOD - PRE K-12

Standard #2: **(cont.)**

PERFORMANCE

1. The teacher uses aesthetic theories to help students define art.
2. The teacher leads students in reflecting upon and assessing the merits of individual student work and the work of others.
3. The teacher demonstrates how history, culture, and the arts can influence each other.
4. The teacher uses knowledge of art history to explain the contemporary art world.
5. The teacher uses elements and principles of design to create and discuss effective artworks.
6. The teacher plans lessons which utilize thought, expression and skill.
7. The teacher poses two and three-dimensional problems to students.
8. The teacher solicits multiple solutions to visual and conceptual problems in art.
9. The teacher relates visual perception to the aesthetic experience.
10. The teacher plans lessons and presents studio experiences in drawing, painting, and collage.
11. The teacher plans lessons and presents studio experiences in printmaking, photography, and digital imaging.

Standard #3:* *The teacher of art creates an environment where individuals, art content, and inquiry are held in high regard and where students can actively learn and create.

KNOWLEDGE

1. The teacher recognizes the effect a classroom's environment and ambiance has upon safety, learning, and creativity.
2. The teacher knows a variety of effective instructional strategies.
3. The teacher understands how the choice of media and processes impacts classroom design and arrangement.
4. The teacher knows the various safety factors to consider when arranging a classroom.
5. The teacher understands the safety measures for using art tools and operating art equipment.
6. The teacher recognizes the health hazards associated with some art materials such as paint thinners and other potentially toxic substances.

PERFORMANCE

1. The teacher creates a classroom environment and ambiance conducive to learning, creativity, and safety.
2. The teacher uses a variety of effective instructional strategies.
3. The teacher adjusts classroom arrangement to the specific media and processes used in art.
4. The teacher arranges the art classroom according to known safety factors.
5. The teacher implements appropriate safety practices when using art tools and operating equipment.
6. The teacher practices safe measures in storing, handling, and ventilating potentially dangerous substances.

Kansas Art Teacher Licensure Standards

ART - EARLY CHILDHOOD THROUGH LATE ADOLESCENCE/ADULTHOOD - PRE K-12

***Standard #4**: The teacher of art selects and adapts a variety of appropriate resources, materials, and technologies in order to design a curriculum which enables students to learn, make, and respond to art.*

KNOWLEDGE

1. The teacher knows media and processes for a variety of age and ability levels.
2. The teacher understands the use of various traditional and emerging instructional materials.
3. The teacher knows human and environmental resources which enhance student learning.
4. The teacher understands curriculum theory and design and its effect on teaching practice.
5. The teacher knows the various career opportunities within the art field and is knowledgeable of portfolio preparation.
6. The teacher understands the relation of visual arts to other art forms.
7. The teacher understands the relation of curriculum design to the goals of art education.
8. The teacher knows the cost and value of materials, equipment, and how to manage a budget.

PERFORMANCE

1. The teacher adapts media and processes to the age and abilities of students.
2. The teacher uses a variety of traditional and emerging instructional materials to augment teaching and enhance learning.
3. The teacher uses human and environmental resources to enhance learning.
4. The teacher implements curriculum theory to design an appropriate sequence of art lessons, art units, and art curriculum.
5. The teacher includes portfolio preparation and discussions on art careers.
6. The teacher relates visual art lessons to other forms of art.
7. The teacher uses the goals and philosophy for art education to develop an art curriculum aligned to local, district, and state standards and policies.
8. The teacher manages the art budget and keeps accurate records.

Kansas Art Teacher Licensure Standards

ART - EARLY CHILDHOOD THROUGH LATE ADOLESCENCE/ADULTHOOD - PRE K-12

Standard #5**:** ***The teacher of art demonstrates knowledge of collaborative and promotional strategies for working with colleagues, families, and community groups to achieve common goals for enriching the art program, enhancing students' learning, and improving schools.***

KNOWLEDGE

1. The teacher knows collaborative teaching strategies with art colleagues and colleagues from other disciplines.
2. The teacher knows entrepreneurial as well as educational initiatives which contribute to the general purpose of art education.
3. The teacher recognizes the role of families and other community members in shaping the improvement of education as well as the enhancement of the arts.

PERFORMANCE

1. The teacher collaborates with colleagues to plan and implement initiatives which promote interdisciplinary studies and cooperative learning.
2. The teacher collaborates with families and community members to sponser initiatives which bring communities and schools closer together.
3. The teacher develops relationships with families and other community members to gain valuable insights into students, their interests, and their ability to learn.

Standard #6**:** ***The teacher of art understands the purposes, principles, and design of assessments, as well as the importance of regular monitoring, analysis, and evaluation for assessing student and program improvement.***

KNOWLEDGE

1. The teacher understands various methods for the assessment and evaluation of students and programs.
2. The teacher understands the importance of student self-assessment.
3. The teacher knows the purposes and processes for analyzing and reporting assessment data.

PERFORMANCE

1. The teacher conducts meaningful and appropriate assessments of programs and student progress to make quality instructional decisions.
2. The teacher creates fair and equitable assessments of works, skills, and knowledge central to the content of art.
3. The teacher encourages student self-assessment as a part of teaching and learning.

Kansas Art Teacher Licensure Standards

ART - EARLY CHILDHOOD THROUGH LATE ADOLESCENCE/ADULTHOOD - PRE K-12

Standard #7: ***The teacher of art demonstrates knowledge of professional art organizations, continues professional development, and shows responsibility to the field of art.***

KNOWLEDGE

1. The teacher knows local, state, and national art organizations.
2. The teacher knows of events and professional gatherings related to the arts.
3. The teacher recognizes responsibility for promoting the arts.

PERFORMANCE

1. The teacher communicates with local, state, and national art organizations.
2. The teacher participates in events which contribute to the professional development of self and others.
3. The teacher uses strategies which advocate for the arts.

COMPETITIONS AND CONTESTS

The following NAEA guidelines should be considered at the elementary level of competition:

The National Art Education Association does not endorse any unsupervised contest or competition in art for elementary or secondary schools. It is the position of this Association that the nature and purposes of contests are often incompatible with the goals and objectives of art education, and, therefore, careful consideration and evaluation of each such competition should be made by the individual instructor.

Contests and competitions in art are undesirable in cases where:

- They imply an intrinsic superiority of one student or one work of art over another in the elementary grades. Art education should be directed toward developing the creative potential of a wide spectrum of student capacities.
- They might encourage a standardization of skill and technique by limiting student expression instead of developing diversity of expression.
- They tend to exploit students and teachers by only imposing the interests and objectives of the sponsors at the expense of art and expression. Effective instruction should be based upon the needs, interests, and purposes of learners and teachers.
- They interrupt the planned developmental sequence of instructional experiences that are essential to effective instruction.
- They establish arbitrary standards which may be in conflict with those being developed within the planned instructional program.
- Agencies initiating contests for schools have not included art educators in the planning stages.

A Sample School Board Policy on Contests for Students

"Participation in contests is optional with the individual school. While there is no intent to refuse to cooperate with agencies sponsoring worthwhile contests, there is very definitely a desire to keep such cooperation within reasonable bounds. The following statements shall be a guide for determining participation in contests:

a. the primary educational aims of the schools and the needs and interests of their pupils must be a consideration at all times;

b. schools shall not be used to promote private or commercial interests;

c. schools shall not be used for direct sales promotion of individual competitive goods or services;

d. all materials or activities initiated by private sources shall be judged on grounds of their direct contribution to educational values, factual accuracy, and good taste;

e. consideration shall be given in all cases to protecting students and teachers against unreasonable added work and responsibilities; and

f. the administrator of each individual school shall see that specific rules and regulations for all approved contests are cooperatively developed with the sponsor and student organization or club. Such rules and regulations shall be made available to all participants and judges of said contests."

The following NAEA guidelines should be considered at the secondary level of competition:

1. The art teacher should assume the responsibility of making known to the student involved the specific rules of the art competition and the specific criteria upon which the artwork will be judged.

BEST COPY AVAILABLE

COMPETITIONS AND CONTESTS

2. No work which has been directly copied from any published source should ever be entered into a competition unless the student has creatively modified or reinterpreted the original work using the student's own vision or style.
   - Only work that is the unique creation of the individual student can be entered in competitions.
   - Distinguish between blatant copying and inventive in corporation of borrowed motifs for a creative statement.
3. Students should not engage in reproducing other artists' visual images for the purpose of presenting them as their own creative work in competitions.
4. The art teacher should assume the responsibility of making the ethics of art competition known to students and to refuse to approve the entry of student work that carries any doubt as to its authenticity and originality. Keeping this policy in mind will also help avoid copyright infringement problems for the student artist.
5. The art teacher should assume the responsibility for aiding students in understanding that judgment of the work of art in any given contest is not a judgment of the worth of the creator, but only of the work itself in one particular instance.

The arts humanize us as individuals and as a society, encourage curiosity and self-expression, instill appreciation for the cultural origins and creative potential of others, and promote cooperation and communication.

DISPLAYING ARTWORK

Using Learning / Artist Statements for Displaying Artwork

When creating a display of visual art, it is important to inform viewers as to the skills, knowledge, and thought processes utilized in the creation of the work. This might also include district or state standards, benchmarks, or objectives. Information such as this communicates that learning has taken place and that the end product was a result of more than just "fun."

This body of information is often called a "learning statement" or "artist statement." Learning statements are usually created by the teacher and refer to the learning, skills, and knowledge accomplished in the lesson. The artist statement is usually written by the individual artist and explains in first person narrative the thought processes involved in the creation of the work.

The learning statement can be created in two different formats. One format is a separate label for each piece of work which identifies the individual artist of the piece to which it is attached or near. The other format is a group learning statement that is displayed near a group of work and is on a larger scale.

These should be mounted on a paper or posterboard / matteboard that allows for an even margin around the edges. This label can then be attached to the wall/display board near the work or be taped on the back and hung from the bottom edge of the work. It could also be created on a larger scale (large font on full piece of paper) that is displayed for a group of individually labeled (with names only) works. Often these larger learning statements can be laminated for future use.

Sometimes the learning statement or artist statement might contain a photo of the student, or groups of students working on the product. If using photos, make sure that you have parental permission.

Below are examples of learning statements (individual and group) and an artist statement.

Artist Statement

Regan Siegel

Tomahawk Elementary Grade 5
Media : Oil Pastels
Art Teacher : Mrs. Taylor

"As I drew my cityscape, I used warm colors for the buildings that I wanted to look close up, and cool colors for the buildings I wanted to look far away. I used just one vanishing point in this drawing"

Individual Learning Statement

Regan Siegel

Tomahawk Elementary Grade 5
Media : Oil Pastels
Art Teacher : Mrs. Taylor

Students learned about the rules of **one-point perspective**. By establishing an **horizon line** and a vanishing point, they were able to draw **three-dimensional** objects for viewing accurately on a **two-dimensional** piece of paper.

DISPLAYING ARTWORK

Group learning statement that is displayed near a group of work of individually labeled works

(larger font on full sheet of paper)

Students in the Intro to Art classes became familiar with the life and work of American artist, **Georgia O'Keeffe**. They examined several of her flower paintings which number over one hundred.

Using a small viewfinder, students focused on a section of a photograph of a flower. This created an **abstract** image of colors and shapes. Oil pastels were used to create color with **depth** and **shadow**.

This lesson taught to the following Kansas Learner Outcomes (which are linked to the National Visual Art Standards) :

Integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks

Intentionally take advantage of the qualities and characteristics of art media, techniques, and process to enhance communication of their experiences and ideas

SHOOTING SLIDES OF STUDENT WORK

Shooting slides of student work can be easy and painless. You don't have to buy expensive tungsten film (indoor film) that costs about $10.00 for a roll of 36 slides, and you don't need expensive lights and tungsten bulbs.

All you need is the Kansas sun and some outdoor slide film and a decent camera with the right lens. Using the suggestions below, one can cut the cost down as low as 35 cents a slide including the processing.

- Instead of having the students "dupe" their slides, just take as many slides as they need (depending on the needs of the particular show or portfolio) of each piece.

- Buy bulk loaded daylight (200 speed) slide film. It is good for overcast or bright days. It is available in canisters so it does not have to be loaded. FreeStyle Photo Co. out of LA is one source, but sometimes local photo companies will match the price. Image Works in Lawrence does this. The bulk film is usually sold in 25 roll packages.

- Shoot in shaded areas that are adjacent to lots of light. Overcast days are wonderful to shoot oils and pencil drawings since you have to deal with the glare on the surface if you shoot in the direct sunlight.

- For 3-D pieces, simply put on a bench and use black and white cloth, or colored paper as a backdrop.

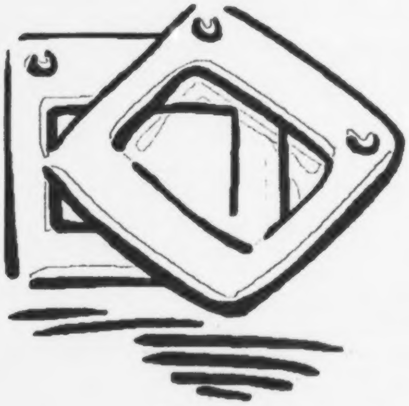
- The most important thing is the lens used on your 35 mm camera. A **macro lens** works best; can take photos of small jewelry to very large canvases. With the 200 speed film, you can handhold your camera and avoid all the time it takes to set a tripod up. A telephoto lens will work but is heavy and can blur your shots.

- With a normal 55 mm lens, you cannot get closer than about 2 feet from the work which limits the visual impact of taking jewelry and small drawings. But if this is what you have, then just try to fill the viewfinder with the art. You will not be able to come closer to the work than about 2 feet to insure the focus.

- With the macro lens and 200 speed film, shutter speed is usually set at a 60th of a second with the corresponding f-stop

Pat Nemchock

Art Department Chair - Lawrence High School



DESIGNING ART INTEGRATED CURRICULUM

Art integrated curriculum is a collaborative effort requiring teachers from various disciplines working together to plan instruction. It is important that integrated curriculum be focused on concepts that are broad-based, abstract, timeless, and can be addressed in all subject areas without discrimination while connecting learning content in meaningful ways. In this way art can offer students the open-ended problem solving, higher-order experiential learning opportunities often unavailable to them in non-art classrooms.

While traditional curriculum focusing on the memorization of an increasing body of facts and the development of skills is important, this type of instruction engages only the lowest cognitive levels. Concept-based integrated instruction focuses on concepts as foundational organizers and unifying elements engaging both reasoning and sensibility. Conceptual organizers can guide both integrated curriculum and single-subject curriculum design. Curriculum centering on topics alone will only result in coordinated multidisciplinary learning. This means that two or more disciplines or subjects are coordinated in instructional time and content to focus on a single topic. Integrated curriculum requires both a conceptual and topical focus if thinking is to be integrated while addressing skill development specific to the individual subject area. A conceptual focus requires content, factual knowledge while providing opportunities for reasoning, open-ended problem solving, and higher level thinking. It requires transfer of knowledge. Meanwhile, factually-based content knowledge alone does not require transfer of knowledge and does not require conceptual understanding. In the 21st century the workforce is expected to place an increasingly high value on in-depth thinking and reasoning skills/abilities.

DEFINITIONS:

Multidisciplinary – A variety of disciplines coordinated to a topic of study; lack of conceptual focus.

Integrated curriculum – The organization of interdisciplinary content under a common, abstract concept such as relationship or system; must have a conceptual focus to be integrated.

Interdisciplinary – A variety of disciplines sharing a common focus for study.

While art is very much a concept based subject, it can be easier to integrate some concepts more than others. Here are a few concepts common to specific subject areas. Please note that the macroconcepts cut across disciplines, much more applicable for organizing integrated/interdisciplinary curriculum. Microconcepts are more subject based.

VISUAL ARTS:

Macroconcepts

- Design
- Movement
- Theme
- Relationship
- Pattern

Microconcepts

- Unity
- Balance
- Repetition
- Contrast
- Harmony
- Line
- Shape
- Color
- Form
- Texture

DESIGNING ART INTEGRATED CURRICULUM

MUSIC:

Macroconcepts

- Aesthetics
- Expression
- Performance
- Rhythm

Microconcepts

- Rhythm
- Harmony
- Melody
- Timbre
- Form
- Dynamics
- Tempo
- Mood

SCIENCE:

Macroconcepts

- Systems
- Models
- Change
- Evolution
- Function
- Form
- Evidence
- Order
- Constancy

Microconcepts

- Environment
- Properties
- Matter
- Balance
- Energy
- Cycles
- Pollution
- Pattern
- Behavior

Social Studies:

Macroconcepts

- Culture
- People
- Dependence
- Identity
- Production

Microconcepts

- Culture
- Role
- Conflict
- Tradition
- Laws/rules

Resource: Erickson, Lynn. *Stirring the Head, Heart, and Soul: Redefining Curriculum and Instruction*. 2nd Ed, 2001, Corwin Press, Inc. Thousand Oaks, California.

MUSEUMS

Museum experiences should be an important part of all art programs. Space does not allow for publishing the name and locations of all museums in the state. In addition to your area yellow pages, a source is **The Official Museum Directory** from the American Association of Museums, which may be owned by a local university or community museum or public library. Another valuable resource is **The Field Trip Handbook: A Guide to Visiting Museums** by Genean Stic.

TIPS FOR USING MUSEUMS

I. Before the field trip...

A. Advance Arrangements

1. Find out what the museum education department has to offer:
   - ★ docents
   - ★ planned tours
   - ★ outreach programs such as art vans, buses, suitcases, and traveling exhibits or people to visit your school prior to a visit
   - ★ special galleries for children
   - ★ admission charge
2. Plan ahead:
   - ★ Make reservations early whether you plan to use a docent or not.
   - ★ Tell the tour coordinator your objectives for the visit.
   - ★ Provide information about your group.
   - ★ Visit the museum ahead of time, especially if you plan to conduct the tour yourself.
   - ★ For teacher-directed tours, develop a student worksheet, game, or other learning activity to be used during the visit.

B. Student Preparation

1. Compose and send home necessary parent permission slips.
2. Provide information to students related to works they will see via slides, video tape recordings (VTR), etc.
3. Explain the purposes of a museum.
4. Discuss roles of staff members of a museum, i.e., director, curator, security guard, etc. Obtain such information from the museum if needed.
5. Create nametags for students to wear to help the docents personalize their interactions.
6. Discuss museum manners and discipline policy, such as not touching artwork.

> ***Art teaches our children to become life-long learners. The arts have value and significance for daily life. They provide personal fulfillment, whether in vocational settings, avocation pursuits, or leisure. Attributes such as self-discipline, the collaborative spirit, and perseverance, which are so necessary to the arts, can transfer to the rest of life.***

BEST COPY AVAILABLE

MUSEUMS

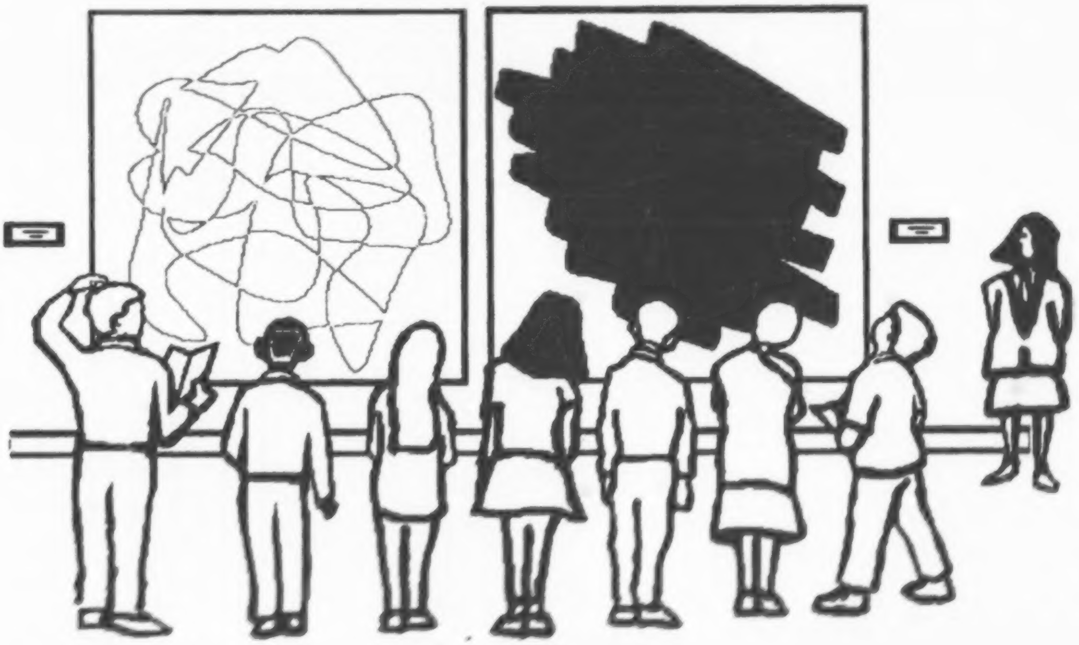
III. After the field trip…

A. Follow the visit with discussions reviewing major points, have students experiment with a particular medium they saw, and find out about their interest or write a poetic reflection or journal reflection.

B. Provide feedback to the museum.

C. Conduct a trip assessment.

> ***Art (categorized as all of the fine arts) is unique in human experience as a way of knowing and as a way of being. The arts are primarily committed to the development of intelligent feeling... The arts are important to a child's education because they are a way of knowing in their own right and offer unique access to certain dimensions of human experiences...***



NEEDS OF SPECIAL STUDENTS

There are several laws affecting art teachers who work with all students. These laws include: The Individuals with Disabilities Education Act of 1997 (IDEA '97), Section 504 of the Federal Rehabilitation Act, and the Elementary and Secondary Schools Act, 2002. IDEA '97 guarantees an "education in the least restrictive environment" to all students with disabilities. Section 504 states that no student shall be excluded from participation in school activities on the basis of his or her disability. The purpose of this act was to assure that all students with disabilities have a free, appropriate public education and receive related services designed to meet his or her unique needs as determined by the IEP team. This means that students with disabilities must be educated to the fullest extent possible in the same manner as their peers.

While there is a need to be informed about the students' learning needs, we should not limit the student's participation on that basis. The more a teacher understands about the learning of all students, the more the teacher will be able to meet the students' individual needs. Most art teachers are not expected to have an extensive background in special education; however, the students, special education teachers, parents, para-educators, and peers are an excellent resource.

When appropriate, students with disabilities may need adapted equipment and materials to complete the assigned work and to participate in classroom activities. Frequently these adaptations are easy-to-construct devices made from ordinary materials, such as Velcro wristbands or clothespin chalk/crayon or pencil holders. Simple adaptations allow students the freedom to participate in the same activities as their peers. Students with disabilities must be allowed to express their own thoughts in their work.

The environment in which the student deals with art must also be examined. The removal of barriers in making art activities more physically accessible is an important concern for teachers.

Special education teachers and art teachers must work together and use the knowledge of both to meet the needs of all students. Cooperation between both of these educators would lead to the best possible program for each student. The teacher should be aware of the potential that artistic expression may have in the over-all education of students with disabilities.

The art teacher should ask the following questions:

1. Have you attended the student's IEP team meeting?
2. Have you had the opportunity to collaborate with the special education teacher?
3. Does the student have a behavior intervention plan?
4. What accommodations does the student receive in instruction in other classes?
5. Will there be special education support when this student is in the art class? Para-educator? Special education teacher? Peer support?
6. Does the student have a medical plan? (asthma, allergies, taking medications, etc.)

NEEDS OF SPECIAL STUDENTS

ADAPTIVE STRATEGIES FOR VISUAL ARTS

(from: Access to the Arts, p. 69-70, Accessible Arts, Inc., 100 State Avenue, Kansas City, KS 66102 (913) 281-1133.

When working with both students with special needs and regular education students, one must look at the media's functional requirements and the student's functional abilities.

When working with students with special needs, it is very important to understand the functional abilities and limitations of each student.

The teacher must determine requirements of the art experience and make suitable adjustments to allow the student to participate fully and to succeed.

- Appropriate positive reinforcement
- Assemble individually created parts into a collaborative work
- Attach cords to keep from falling
- Auditory cues
- Avoid secluded work areas
- Cart to transport materials
- Color coding
- Create mood through environmental changes, lighting, background sound
- Demonstrate activities
- Electric scissors
- Enlarge diameter of point brush and pencil handles
- Face-to-face communication
- Fasten paper to work surface
- Feel the process in action
- Give one direction at a time allowing student to complete each step
- Gloves or straps with Velcro and Velcro on tools for gripping
- Support the student's hand to facilitate the required motions
- Provide an orderly, organized work surface
- Participate as a member of a group of students
- Position using table top easel
- Provide protective gear (such as wearing visors and hardhats) for hazardous processes
- Provide a quiet place where students can work away from others
- Raise table height or redesign easels to accommodate wheelchairs
- Repeat activities regularly
- Sensory experiences
- Sign language
- Simplify instruction
- Store hazardous materials securely
- Tactile cues
- Visual cues
- Work surfaces with raised edges
- Variety of projects from which to select

> ***"The arts not only give expression to the profound urgings of the human spirit, they also validate our feelings in a world that deadens feeling. Now more than ever, all people need to see clearly, hear acutely, and feel sensitively through the arts. These skills are no longer just desirable. They are essential if we are to survive together with civility and joy."***
>
> -- Ernest L. Boyer
> Carnegie Foundation
> For the Advancement of Teaching

NEEDS OF SPECIAL STUDENTS

ADAPTING CURRICULUM FOR LIMITED ENGLISH SPEAKING STUDENTS

Resource: Eubanks, Paula. Art Specialists Adapt Curriculum for ESOL Students. *Art Education*.
Reston, VA. 22002

Teachers are increasingly challenged with ways to help create a successful learning environment for populations of students whose native language is not English. These students are challenged as well by having to learn a new language while understanding the parameters of living in a new and different culture. In an article published in the March 2002 Art Education magazine (p. 41), author Paula Eubanks outlines several important instructional strategies:

- ➢ Use cooperative learning tasks that foster functional communications;
- ➢ Use informal, family-like settings in which the teacher works with small groups rather than focusing on large group instruction;
- ➢ Include in the curriculum the work of artists from the cultures of your students;
- ➢ Help all students think critically through aesthetic and art criticism;
- ➢ Use a variety of strategies including:
    - Visual cues
    - Peer tutoring
    - Student's native language
    - Cooperative learning projects
    - Simplify tasks by breaking them down into steps

A SAFE WORK ENVIRONMENT

The responsibility for providing a safe work environment is shared by teachers, staff, principals, administration, and school board. The teacher must control many physical and human nature conditions to avoid student injury in the art room. Student behavior will be affected by direct safety education and teaching example. Promoting early safety habits will encourage students to accept the responsibility for accident prevention.

A school district can be charged with the wrongful acts of its employees. School authorities will generally recognize the teacher as negligent in most accident cases if proper safety is not followed. It is the teacher's obligation to recognize and eliminate factors that may contribute to the cause of accidents. Safety is of constant concern in the art room. Rate safety in your art room by using the following safety checklist. Rate each item as S-for satisfactory; U-for unsatisfactory (needs immediate attention); NA-for not applicable.

SAFETY CHECKLIST

Accident preventing conditions:

- ☐ Protective guards on all machines
- ☐ Appropriate table surfaces for tasks: cutting; painting; heat resistant; etc.
- ☐ Approved safety storage cabinet for flammable materials
- ☐ Appropriate ventilation for specific activities
- ☐ Adequate lighting for all visual arts activities
- ☐ Immediate access to running water
- ☐ Food and drink prohibited from working areas
- ☐ Access to emergency equipment: fire extinguisher; eyewash stations, etc.
- ☐ Access to protective equipment: goggles; masks; gloves; etc.

Teacher precautions

- ☐ Provide written report of defective machinery or hazardous conditions (submit to the school principal, keep a copy)
- ☐ Keep hazardous tools and equipment covered or locked when not in use
- ☐ Post rules above or near tools and machines
- ☐ Establish safety zones
- ☐ Plan and maintain a safe and orderly arrangement of tools and machines
- ☐ Keep aisles and exits clear
- ☐ Keep fire extinguisher on the wall
- ☐ Label all materials
- ☐ Keep flammable materials in an authorized storage room
- ☐ Keep a continuous check on the safe use of gas
- ☐ Be aware of special student considerations: allergies; epilepsy; fainting; pregnancy
- ☐ Minimize skin contact, inhalation, and ingestion of hazardous materials/ chemicals, gas fumes, dust from dyes, pigments, and glazes, etc.

A SAFE WORK ENVIRONMENT

Promoting a safe work environment

☐ Demonstrate the correct use of tools and machines.

☐ Give safety tests before permitting students to use tools and machines (keep most current tests on file).

☐ Demonstrate how and when to use personal safety equipment: goggles, masks, gloves, etc.

☐ Provide students with safety information; use graphic aids or bulletin boards to emphasize safety.

☐ Know and practice how to use an emergency alarm.

Student responsibility:

☐ Properly use tools, equipment, and supplies.

☐ Act in a manner conducive to the safety of self and others.

☐ Notify the teacher immediately in case of injury.

☐ Recognize the danger of horseplay and inattentiveness.

☐ Keep floor and work areas clear of littler, paint, and water.

☐ Wear face masks, goggles, ear plugs, or gloves for protection if the situation requires.

Contaminated waste disposal

☐ District designated biohazard waste disposal container for contaminated items.

☐ Gloves for coming in contact with blood and bodily fluids.

☐ District designated biohazard waste containers for disposal of contaminated tools (a fresh 10% bleach solution may be used to sterilize in lieu of disposal).

☐ Instructor immunization for hepatitis.

Material selection:

The teacher has the legal responsibility to select safe art materials and tools. Products that contain a hazardous label are specifically prohibited for K-6 purchase by Federal law. Malpractice, civil, or professional liability claims could result from the teacher's failure to comply. Look for products that are certified with the Art and Craft Materials Institute and Ceramic Manufacturers seals.

FIRST
AID
KIT

STAGES OF ARTISTIC DEVELOPMENT

How do children grow artistically? In **Children and the Arts**, Hargreaves (1989) defines artistic development as involving both behavior and skill in an art form such as the visual arts. Many philosophers, psychologists, and educators have described children's graphic development in general stages that are explained through cognitive approaches, although others have considered aesthetic development as a basis.

Why should teachers know about children's artistic development? As in other areas of their lives, children's artistic development can be recognized and useful to teachers. As a record of their intellectual, emotional, and social growth, children's artwork allows teachers opportunities to learn about their students' lives, interests, and needs. Their artwork also offers insights into how they think and if they understand. In order to plan developmentally appropriate art lessons, this knowledge is crucial. In order to guide our students, a general understanding of their graphic development is essential.

In **Emile** (1761), Jean-Jacques Rousseau recognized that children's mark making began simply and became more complex over time. He suggested teachers provide experientially based activities and work along with students to guide this artistic development. Others have declared that the connections between making marks and concept building could be termed "visible" thinking or problem solving in action. It is the child's growing ability to organize ideas and to use the nonverbal processes of manipulating, sorting, constructing, integrating symbols, and appreciating other points of view that are the basis for acquiring cognitive skills.

A general outline of artistic development begins with tool use and discovery of materials. Through these explorations the artistic product is then recognized as having meaning which leads to symbolic development. After considerable practice and use of their symbols to communicate, children confront the expectations of their culture. In America this leads to a concern for learning visual rule systems in order to depict objects and events realistically. When these rules are mastered, artistic intent becomes the issue for adolescents. The following brief descriptions of these developmental stages should be supplemented by several authors. Their articles, books, and charts are listed in the Resources.

Age ranges are offered with these stages as suggestions only. Individuals may progress rapidly at times and whole groups may seem to stop at a plateau. As in other areas of learning, these spurts and calm periods allow for variety and depth in instructional options. Observing your own class' behaviors and products will help in determining your lessons.

SCRIBBLING 2-4 YEARS

In the broader arena of communication development through the senses, artistic development is often compared with parallel development in spoken language. Both of these developing systems are often dismissed as "just" scribbling or "just" babbling. However, this beginning tool use leads to behavior and later skills that enable children to learn other communication systems such as letters and numbers.

In the case of scribbling, control of the tool allows marks made as a result of physical movement to be noticed and practiced. Dots are dragged to form lines which are repeated, then change direction and are enclosed to form shapes. Kellogg (1970) researched approximately one million drawings of preschool children to look for patterns in their scribbles. She described 20 kinds of marks and 17 placement patterns that are the basis for our organizational knowledge. This artistic development empowers children to influence and control their environment. Once the connection is made between a mark and a meaning through naming and play, then dots, lines and shapes become the basis for our graphic communication in drawing, writing, and using numbers as symbols.

Children of this age need a variety of safe materials (non-toxic crayons, playdough, paints, large size paper) to explore through their tactile, kinesthetic, and visual senses during this phase. A child-friendly, safe environment will support such exploration. A designated place and time to practice these foundation skills are also important. Encouragement and interest from adults will assist their efforts to recognize and use their developing symbolic skills.

SYMBOLIC STAGES 4-8 YEARS

These stages may be labeled as Pre-schematic/Pre-representational and Schematic or Representational. The earlier stage begins the search for symbols to represent thoughts through combination of shapes, lines and dots. Shapes with dots as facial features become a human figure if vertical lines are attached (tadpole man) or an animal if arranged horizontally. These symbols become increasingly differentiated and detailed as the child is discovering her or his need to communicate. A rectangle with an arched line becomes a handbag to be "picked up" or wavy lines become roads with racing objects and noises. These symbols are generalized in category (i.e., representing all dogs) and often change in composition daily. Symbols are presented floating above the edge of the paper as baseline or radiating from a central object. Colors are usually selected on the basis of preference. As the child gains control and finds it necessary to communicate stories more clearly, symbols will become fixed as schema.

In the Schematic stage children repeat their geometric shapes as more specific symbols. Figures are still frontal, but heads might include profiles. Color relates to individual specifics and to cultural conventions such as a blue sky, a yellow sun, and green grass. Clarity of symbols is important to present the interrelationships demanded of the narrative. The organization or space also shows the child's knowledge of gravity with objects perpendicular to any baseline and the consideration of multiple views to show inside and outside details. Often all the space will be filled with schema used in a variety of ways, but each schema will have its own separate space. For emphasis, exaggeration of people, actions, or objects is used.

Many researchers have examined the problem solving activities that children of this age develop to show what they know during this phase of graphic development. Their artwork is often useful in assessing this knowledge. However, with graphic symbols it becomes more frustrating as the child's expectations of realistic images does not keep up with his or her skill development.

REALISM 8-12 YEARS

Children want to know the right "rules" in all phases of their educational development during this state. In graphic development, much of their schematic solutions are perceived as unsatisfactory. Figures are less geometric, but emphasize differences between girls and boys. They often appear still with shoulders, muscles, and joints that curve. Three-quarter views are attempted and some shading is tried. Details are added for identification and realism. Depth becomes important as objects overlap or are inferred. The plane and horizon appear while the baseline disappears. Color is used to enhance the forms.

STAGES OF ARTISTIC DEVELOPMENT

During this phase, the knowledge from previous stages is both used and discarded. Children need to be shown several types of solutions to their problems of representing the figure and objects in space. Teachers, peers, and visual resources can assist this process. They need time to practice these options and encouragement. Drawing from observation is recommended by many researchers. Differentiating kinds of graphic systems needed for visualizing a math problem, diagramming a timeline, developing a map, designing a sign, observing and recording a science project, or expressing a feeling is crucial to broadening and continuing all learners' artistic development.

ADOLESCENT ART 13-18 YEARS

Adolescents are changing physically, emotionally, socially, and intellectually. They are often concerned with their ability to express personal or political views on these changes in artwork. They understand that visual images are powerful ways to convey experience. During this stage their technical skills may need to be continually developed as well as their discussion skills, which allow them to perceive and reflect upon their own and others' artistic intentions. Figures become proportional, have joints that bend, show volume, and are more naturalistic. Often they are emphasized for expressive purposes. Color is used both actually and abstractly. Space includes visual perspective.

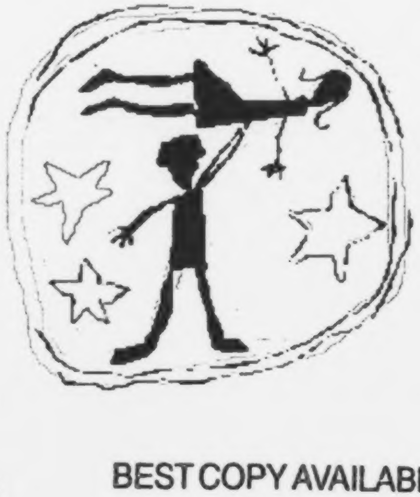
Showing the relevance of their participation in art is critical during this stage to their future roles as maker, perceiver, critic, and supporter of the arts. Involving the community of the school, the outside environment, and surrounding community as resources will assist this goal.

SUMMARY

This brief overview has described the artistic stages of development from the beginning mark-making of the preschooler, to the symbolic development needed for communication in primary education, the cultivation of realistic representation during intermediate elementary education, and finally to the consideration of the artist's intentions in secondary education. Students in any of these stages may show characteristics from different stages in specific artwork. These are transitional pieces that can be analyzed to consider the problems presented. Teachers may then challenge students with more complex problems or provide technical information and visual resources as solutions.

Exemplary artwork from many sources should be offered. Direct experiences such as demonstrations or viewing and discussing real artwork are the most beneficial. Secondary sources such as reference sheets, books, or art reproductions (prints, posters, slides) are also helpful. Replicating, rearranging or reconceptualizing an artwork or art style can be an intense learning experience.

There are many art education texts and articles with explanations of the stages of artistic development. The selection of resources listed on the Resources page may assist in further research.



BEST COPY AVAILABLE

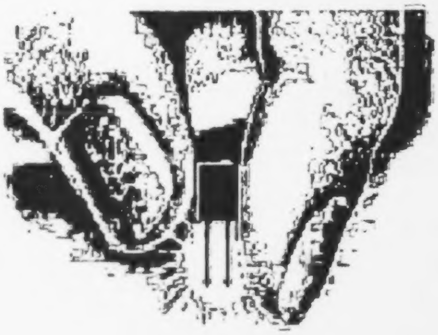
TECHNOLOGY

Technology development is moving at lightning speed and is quickly outdated. Therefore, the standards writers have chosen to address the different types of technology that are currently available, along with definitions and possible uses within an art room.

- **CD Rom drive**- a drive within the computer or attached to it by box that allows programs stored on CD's to be played on your computer. CDs can be run with a CD or copied to your hard drive and run separately. Within the art room there are many CD Rom programs especially from the major museums that have the entire collection on CD for viewing.
- **CD Rom rewriteable drive**- a drive on the computer that allows you to create your own CD's which could be used to make electronic portfolios.
- **DVD drive/ DVD rewriteable drive**- A drive on a computer that allows images from a DVD to be shown. A DVD has better image quality and sound capabilities.
- **Digital Camera**- a camera that takes digital images and allows them to be shown on a computer, copied, and printed from a computer. In the art room digital images can be used to create animations, enhanced photos, and other special effects. Images can also be used to make presentations on artists or create an electronic portfolio of student's work.
- **Camcorder**- a camera that allows you to take digital movies. Can be used to create animations, used in Claymation, and to record events within the art room. Some digital cameras have these capabilities.
- **Flash memory**- removable card that can hold over 2 megabytes of memory and is used with a digital camera. It is like a floppy disc for the camera used with the computer.
- **Scanner**- a flatbed machine that allows you to scan pictures or documents and save them on your computer. Scanners can be used to save images from students or old books for future use.
- **VCR** – a machine that allows you to show a tape of a program, artist, or video on your television. A VCR allows you to show videos of artists, art techniques, or recorded programs.
- **Zip drive**- can be a detachable drive that allows you to save many things in compacted form thereby clearing your hard drive. Many artists and art teachers have large files of digital images, and these can be stored on a zip drive allowing the computer to work more efficiently.
- **PDA**- (like a Palm or IPAC) A handheld device that can be used to store images, documents, calendars and addresses. It is a portable computer that allows you to travel and have information on hand and then to sync it with your computer to store. PDAs have advanced and include programs with drawing capabilities.
- **Palm camera**- a device that fits on a PDA that allows you to take digital images like a digital camera. It allows you to use a PDA as a camera.

Resource:

Gregory, Diane C., Ed. 1997). New Technologies in Art Education. Reston: National Art Education Association.



TIME AND SCHEDULING STANDARDS

Possibly no subject employs a greater variety of learning activities than art education—lecture, discussion, demonstration, audio-visual programming, field trips, group and independent projects, and the production of art objects in many different media. These impose certain requirements of time. In some media, the technical process requires extended work periods and permits interruption at only certain times. A trip to the museum may be counter-educational if the students must be rushed past the art works without time to contemplate them. Creative self-expression and productive self-management cannot be promoted in periods so brief that lock-step direction is necessary and individual time patterns for imagination, reflection, and experimentation are impossible. If art is to develop from and contribute to the life of learning in the school, flexibility in scheduling is essential, and the regularly scheduled art periods must be long enough to nurture, rather than prevent, the creative process.

BASIC

1. The regularly scheduled and supplementary time allocated to art education is sufficient to meet the basic quality standards for curriculum.
2. Regularly scheduled class periods planned for art production must provide time for instruction, motivation, distribution of materials, production, clean-up, and evaluation.
3. In scheduling itinerant teachers, time is allotted for travel between schools or classes and for preparation for the next art experience.
4. In scheduling itinerant teachers, time is allotted for travel between schools or classes, and care is taken to avoid scheduling classes in sequence at widely separated locations in the building.
5. Flexibility enables classes, small groups, and individuals to engage in art activities when there is special need, interest, or opportunity.
6. Field trips and other community-based learning experiences are timed and scheduled as an integral part of the curriculum.
7. Art classes meet within the regular school day.
8. Art experiences, conducted by a certified art specialist, are provided throughout the year for all students in grades K-6, totaling at least 100 minutes weekly, in a flexible time frame. (ELEMENTARY)
9. If the classroom teacher has useful instructional aids, these are sent to the art room with the class. (ELEMENTARY)
10. Art classes meet as often and as regularly per week throughout the semester or year as other academic subjects, and receive equivalent academic credit. (MIDDLE/ JUNIOR HIGH SCHOOL)
11. In grades 9 through 12, courses emphasizing studio or art history and criticism are scheduled for at least 200 minutes weekly and receive equivalent academic credit. (SENIOR HIGH)

SUPERIOR

1. a. The regularly scheduled and supplementary time allocated to art education is sufficient to meet the superior quality standards for curriculum.
   b. In addition to regular instruction, time is provided for supplementary independent and individual art experiences in the regular classroom or the art studio.
2. Cooperative planning provides in advance for anticipated extraordinary art activities.

TIME AND SCHEDULING STANDARDS

3. The schedules of art staff assigned for supplementary instruction for classes, groups, and individuals (e.g., gifted students' special interests, projects and interdisciplinary activities) include appropriate allocations of time.
4. Specially interested students are able to study in the community library, museums, galleries, or other sites.
5. Opportunities for the specially interested and/or talented students are offered and encouraged beyond the regular school day.

ELEMENTARY

6. Art experiences, conducted by a certified art specialist, are provided throughout the year to all children in grades 2-6, totaling at least 180 minutes weekly, in a flexible time frame.
7. In grades K-1, art experiences are provided at least once each day.
8. Other than fixed periods in the school day, art experiences arise from timely interests and need for visualization, that is, a spontaneous motivation growing out of regular classroom work or any unusual happening such as a change in weather or some personal group experience.

MIDDLE AND SENIOR

9. Modular scheduling provides longer class periods for certain art, studio, and field experiences.
10. An art club or special interest class is regularly scheduled.
11. At least one visual art course is required at the senior high level.

Business leaders are looking for employees that show leadership abilities, have interpersonal skills, and can solve problems. They must have the self-confidence to take risks and be innovative. Art teaches children that there can be multiple solutions for a single problem. It gives them a variety of ways to make connections and see different perspectives. In art, children learn to have the courage to be original thinkers. It is an indispensable means of making us cope with the challenges of human experience and to persevere.

Books RESOURCES

Processes/Standard I

All students will understand and apply media, techniques, and processes.

Brookes, Mona, Drawing With Children, 9110 Sunset Blvd., Los Angeles, CA 90069, J.P. Tarcher, Inc., 1986

Edwards, Betty, Drawing on the Artist Within, New York, NY, Simon and Schuster, Inc., 1986

Edwards, Betty, Drawing on the Right Side of the Brain, 9110 Sunset Blvd., Los Angeles, CA 90069, J.P Tarcher, Inc., 1979

Ocvirk, Otto G., and Stinson, Robert E. and Wigg, Philip R., Bone, Robert O. and Cayton, David L., Art Fundamentals Theory and Practice, Madison, Wisconsin, Dubuque, IA, Brown and Benchmark, 1994

Topal, Cathy Weisman, Children and Painting, Worchester, MA, Davis Publications, 1992

Wachowiak, Frank and Clements, Robert D., Emphasis Art: A Qualitative Art Program for Elementary and Middle Schools, Seventh Edition, New York, NY, Addison Wesley Longman, Inc., 2001

Organization/Standard 2

All students will use knowledge of structures and functions.

Bates, Jane, Becoming An Art Teacher, 10 Davis Drive, Belmont, CA 94002-3098 USA, Wadsworth/Thomson Learning, 2000

Communication/Standard 3

All students will choose and evaluate a range of subject matter, symbols, and ideas.

Buser, Thomas, Experiencing Art Around Us. New York, New York, West Publishing Company, 1995

Davis, Gary A., Creativity is Forever, Second Edition, Dubuque, IA, Kendall/Hunt Publishing Company, 1983

Roukes, Nicholas, Art Synectics: Stimulating Creativity in Art, Worchester, MA, Davis Publications, 1984

Roukes, Nicholas, Design Synectics: Stimulating Creativity in Design, Worchester, MA, Davis Publications, 1988

Winter, Roger, On Drawing, San Diego, CA, Collegiate Press, 1999

Cultures/Standard 4

All students will understand the visual arts in relation to history and cultures.

Brommer, Gerald F., Discovering Art History, Worcester, MA, Davis Publications, Inc.,1997

Fitzjohn, Sue, Weston, Minda , and Large, Judy, Festivals Together: A Guide to Multicultural Celebration, 1 Lansdown Lane, Stroud, Gloucestershire, United Kingdom GL5 1BJ, Hawthron Press, 1993

London, Peter, Step Outside: Community-Based Art Education, 361 Hanover Street, Portsmouth, NH 03801-3912, Heinemann, 1996

Cultures/Standard 4 (cont.)

Merrill, Yvonne Y., Hands-On Rocky Mountains and Hands-On Alaska, 2359 East Bryan Ave., Salt Lake City, UT 84108, Kits Publishing, 1996

Schuman, Jo Miles, Art From Many Hands: Multicultural Art Projects, Worchester, MA, Davis Publications, 1981

Reflections/Standard 5

Reflecting upon and assessing the characteristics and merits of their work and the work of others.

Bunchman, Janis and Briggs, Stephanie Bissell, Pictures and Poetry: Activities for Creating, Worchester, MA, Davis Publications, 1994

Connections/Standard 6

All students will make connections between visual arts and other disciplines.

Chancer, Joni and Rester-Zodrow, Gina, Moon Journals: Writing, Art and Inquiry Through Focused Nature Study, 361 Hanover Street, Portsmouth, NH 03801-3912, Heinemann, 1997

Cornett, Claudia, The Arts as Meaning Makers: Integrating Literature and the Arts Throughout the Curriculum, Upper Saddle River, NJ 07458, Prentice-Hall, Inc., 1999

Diehn, Gwen, Making Books That Fly, Fold, Wrap, Hide, Pop Up, Twist and Turn, Asheville, NC, Lark Books, 1998

Hubbard, Ruth and Ernst, Karen ed., New Entries: Learning By Writing and Drawing, 361 Hanover Street, Portsmouth, NH 03801-3912, Heinemann, 1996

Johnson, Paul, Pictures and Words Together: Children Illustrating and Writing Their Own Books, 361 Hanover Street, Portsmouth, NH 03801-3912, Heinemann, 1997

Johnson, Paul, A Book of One's Own: Developing Literacy Through Making Books, Second Edition, 361 Hanover Street, Portsmouth, NH 03801-3912, Heinemann, 1998

Piazza, Carolyn L., Multiple Forms of Literacy: Teaching Literacy and the Arts, Upper Saddle River, NJ 07458, Prentice-Hall, Inc., 1999

Stephens, Pamela and Walkup, Nancy, Bridging the Curriculum Through Art, Glenview, IL, Crystal Productions, 2000

Walkup, Nancy, and Stephens, Pam, Take 5 Art Prints, Interdisciplinary Connections: Art and Language Arts, Interdisciplinary Connections: Art and Mathematics, Interdisciplinary Connections: Art and Science, Interdisciplinary Connections: Art and Social Studies, Glenview, IL, Crystal Productions, 1997-1999

World Wide Web RESOURCES

ART INFORMATION ON THE WORLD WIDE WEB

Web directories for art information are useful tools since they organize web sites by topic:

ADAM:
http://www.adam.ac.uk/index.html
the gateway to art, design, architecture & media information on the Internet.

ISLMC Art Education Page:
http://falcon.jmu.edu/~ramseyil/arteducation.htm
-ISLMC features information clearinghouse of state-level legislation and policies related to art, links to museums, individual artists, lesson plans, techniques, journals, costumes, art history, etc.

Internet Art Resources: http://artresources.com

Kansas Art Education Association:
www.kaea.com
KAEA is the Kansas state professional organization for art educators. It is affiliated with the National Art Education Association.

Voice of the Shuttle: Art & Art History Page:
http://humanitas.ucsb.edu/shuttle/art.html - Alan Liu's award-winning site offers links to museums, artists, galleries, copyright issues regarding images, theory, clip-art, and more.

World Wide Arts Resources:
http://www.wwar.com/

Reproductions of art are frequently accessible through the web either by museums displaying objects in their collections or by commercial sites. Some examples:

Amico: Art Museums Image Consortium:
http://www.amico.org/home/html

Corbis: http://www.corbis.com
Corbis (affiliated with Microsoft's Bill Gates) has the largest image collection in the world, with 65 million historical, contemporary, celebrity, news, and fine art images.

Saskia, Ltd: http://www.saskia.com

Other good uses for the Web include finding current information about organizations, instruction in special processes, current exhibition schedules, curriculum materials, or art materials. Some examples:

African Voices
http://www.mnh.si.edu/africanvoices/
Explores the diversity, dynamism, and global influence of Africa's peoples and cultures over time in the realms of family, work, community, and the natural environment. It includes historical and contemporary objects from the Smithsonian's collections; commissioned sculptures, textiles, pottery; and audio selections from interviews, literature, proverbs, prayers, folk tales, songs, and oral epics.

America at Work/America at Leisure, 1894-1915
http://memory.loc.gov/ammem/awlhtml/
Features motion pictures that showcase work, school, and leisure activities in the United States

includes films of the U.S. Postal Service from 1903, cattle breeding, fire fighters, ice manufacturing, logging, calisthenics and gymnastic exercises in schools, amusement parks, boxing expositions, football, parades, swimming, and other sporting events.

American Masters: Alfred Stieglitz
http://www.pbs.org/wnet/americanmasters/database/stieglitz_a.html
Presents an essay, timeline, video clips, and interviews examining this photographer, artist, and art impresario. Stieglitz was a powerful force in the arts of the early 20th century and an important interpreter of emerging modern culture. This website is a companion to first fulllength film biography of the photographer, "Alfred Stieglitz: The Eloquent Eye."

The American Revolution and Its Era: Maps and Charts of North America and the West Indies, 1750-1789
http://memory.loc.gov/ammem/gmdhtml/armhtml/armhome.html
Features more than 2,000 items, many with distinct coloration and annotations. Cartographers can compare multiple editions, states, and impressions of several of the most important maps of the period, follow the development of a particular map from the manuscript sketch to the finished printed version and its foreign derivatives, and examine the cartographic styles and techniques of surveyors and map makers from 7 nations: Great Britain, France, Germany, Spain Holland, Italy, and the United States.

Animation Learner's Site:
http://www.hwcn.org/~ab323/als/index.htm

Art Now Gallery Guide:
http://www.gallery-guide.com
Current exhibition information for numerous museums and galleries.

**ARTSEDGE The National Arts and Education Information Network:
http://artsedge.kennedy-center.org
ARTSEDGE includes many links to curriculum plans, book and software reviews, and ideas for integrating arts education into the K-12 curriculum drawing.

By the People, For the People: Posters from the WPA, 1936-1943
http://memory.loc.gov/ammem/wpaposters/wpahome.html
A collection of 900 boldly colored and graphically diverse posters produced as part of FDR's New Deal. These striking silk screens, lithographs, and woodcuts were created to publicize health and safety programs; cultural programs including art exhibitions, theatrical, and musical performances; travel and tourism; educational programs; and community activities.

Cultural Arts Resources for Teachers and Student
http://www.carts.org/
features resources and best practices for combining oral history and community study with dance, theater, music, and visual arts. This site also presents curricular materials from City Lore, an organization that sponsors artist residencies in schools and staff development for teachers in New York and other cities.

Figure Drawing Lab
http://www.saumag.edu/art/figure-drawing/LAB.html

Italian Painting of the 16th Century
http://www.nga.gov/collection/gallery/ita16.htm
A collection of High Renaissance art. The exhibit looks at the different styles of Raphael, Titian, and other artists and examines how their artwork differed from the next generation of Italian painters.

The Miraculous Draught of Fishes
http://www.nga.gov/feature/artnation/bassano/index.htm
Examines Jacopo Bassano's 1545 painting and compares it with other works that also depict the New Testament story in which Jesus calls Peter to become a disciple. Bassano's painting was one in a long line of "copies," or variations

BEST COPY AVAILABLE

on a theme, a standard practice in the Renaissance. Here we see that certain elements — garments and figure groupings—were copied from another work but were altered to achieve greater dramatic effect.

NGA Kids

http://www.nag.gov/kids/kids.htm
Features child-focused stories, activities, and information on the Gallery's collections. Visitors can explore the nuances of Jacques-Louis David's famous "Napoleon in His Study," identify colors and shapes in a Kandinsky abstract painting, or follow Lizzy and Gordon through the Sculpture Garden via an animated musical tale. The site also links to family-orientated resources, events, and publications for children of all ages.

National Art Education Association (NAEA):
http://www.naea-reston.org

Raphael and His Circle: Drawings from Windsor Castle
http://www.nga.gov/exhibitions/raphaelinfo.html
Raphael developed the principles of composition, types of figure drawing, and systems of workshop collaboration that set the standards for much of the next four centuries.

School Tours
http://www.nga.gov/education/school.htm
Features 38 paintings and sculptures selected from tours designed for students in Grades PreK-3 and 4-12. Each work is accompanied by an explanation of its significance and is presented alongside other works related to a theme — weather, animals, and nature, heroes and heroines, elements of art, the painter, the sculptor, American art, Renaissance art, mythology, and others. Information is provided about scheduling a school tour and about more than 150 teaching resources that the Gallery loans (free) to educational institutions, community groups, and individuals.

"Spirit of an Age":
http://www.nga.gov/exhibitions/spiritinfo.htm
Provides information about 15 images from one of the most significant presentations of 19th Century German painting ever shown in the U.S. The 75 works by 35 artists were on display from the collection of the Alte Nationalgalerie (Old National Gallery), Berlin. (NGA) contains more than sixty drawings by Raphael (1483-1520) and provides an overview of the brief career of one of Western art's greatest painters. He developed the principles of composition, types of figure drawing, and systems of workshop collaboration that set the standards for much of the next four centuries.

Virtue and Beauty
http://www.nga.gov/exhibitions/2001/virtuebeauty/vbintro.htm
Features nearly a dozen portraits of women in Florence created between 1440 and 1540. These paintings, marble sculptures, medals, and drawings reflect a time when subjects in art expanded to include not only rulers and their consorts but also women of the merchant class. (NGA)

Web Sites and Resources for Teachers:
http://www.csun.edu/~vceed009/
Brings together useful Web sites (art museums and galleries on the Web) and curriculum resources (lesson plans, curriculum activities).

Art Museums in Kansas with Educational Material

Martin and Osa Johnson Safari Museum
111 North Lincoln Avenue
Chanute KS 66720
620-431-2730
www. Safarimuseum.com
osajohns@safarimuseum.com
Contact: Conrad Froehlich

Coutts Memorial Museum of Arts
P.O. Box 1
El Dorado KS 67042
316-321-1212
http://skyways.lib.ks.us/museum/coutts
coutts@southwind.net
Contact: Terry Scott

Walker Art Collection of the Garnett Public Library
P.O. Box 385
125 West 4th Avenue
Garnett KS 66032
785-448-3388
khmge@terraworld.net
Contact: Robert Logan

Spencer Museum of Art
University of Kansas
Lawrence KS 66045
785-864-4710
www.ukans.edu/~sma
spencer@ukans.edu
Contact: Christina Mitchell

Carnegie Arts Center
605 S. 5th Street
Leavenworth KS 66048
913-651-0765
cacprograms@llvnworth.com
www.leavenwortharts.com
Contact: Lori Hyde

Birger Sandzen Memorial Gallery
P.O. Box 348
Lindsburg KS 67456
785-227-2220
www.sandzen.org
finearts@sandzen.org
Contact: Muriel Gentine

Marianna Kistler Beach Museum
Kansas State University
701 Beach Lane
Manhattan KS 66506
785-532-7718
www.ksu.edu/bma
klwalk@ksu.edu
Contact: Katherine Walker Schlageck

McPherson Museum and Arts Foundation
1130 Euclid
McPherson KS 67460
620-241-8464
Contact: Nadine Logbeck

Kauffman Museum
Bethel College
27th and North Main
Newton KS 67117
316-283-1612
asa@bethelks.edu
Contact: Rachel Pannabecker

Johnson County Community College Gallery
Carlson Center, Rm. 105
12345 College Blvd.
Overland Park KS 66210
913-469-4450 or 469-8500 ext. 4221
www.jccc.net
amercier@jccc.net
Contact: Angel Mercier

Art Museums in Kansas

The Nelson-Atkins Museum of Art
4525 Oak
Kansas City, Missouri 64111
816-751-1278
teacher services: abrubaker@nelson-atkins.org
www.nelson-atkins.org
Contact: Ann Brubaker

The Kemper Museum of Contemporary Art
4420 Warwick Blvd.
Kansas City, MO 64111
816-753-5784 FAX 816-753-5806
www.kemperart.org
kristy@kemperart.org
Contact: Kristy Peterson

Salina Art Center
P.O. Box 743
Salina KS 67402
785-827-1431 or 785-820-8012
www.salinaartcent.org
wmoshier@artcenter.org
Contact: Wendy Moshier

Mulvane Art Museum
Washburn University
17th & Jewell
Topeka KS 66621
785-231-1010
www.washburn.edu/mulvane
zzbyoder@washburn.edu
Contact: Barbara Yoder

Wichita Art Museum
619 Stackman Drive
Wichita KS 67203
316-268-4921
wisenhuntb@wichitaartmuseum.
www.wichitaartmuseum.org
Contact: Brian Wisenhunt

Edwin A. Urich Museum of Art]
Wichita State University
1845 Fairmont
Wichita KS 67260-0046
316- 978-6413
www.twsu.edu/~ulrich
teresa.veazey@wichita.edu
Contact: Teresa
Veazey

Section IV

Lesson Plans

Pre-K and K	Bug Roller Coaster
Grade 1	Bug Corners
Grade 2	Character Vignettes
Grade 4	Carved Sculptures a la Henry Moore
Grade 5	4-Step Critique
Grade 6	Ceramic Spirit Vessels
Grade 8	Art History Research Project and Creative Report
Grade 8-9	Symbolic Poster in the Style of Keith Haring
Grade 10 -12	Lynn Felts Reflections, Watercolor

Bug Roller Coaster

Kris Bohanan

MEDIA/PROCESS: Study the concept of a continuous line by creating a roller coaster using paper strips. Create a bug to ride the roller coaster.

NATIONAL ACHIEVEMENT STANDARD: #2 - Use knowledge of structures and functions of art.

QPA TARGETED GOAL AREA: Student Outcome I – All students will demonstrate a high level of essential skills.

KEY CONCEPTS: Use visual structures of art. Line is a fundamental concept in art. Students will develop fine motor skills by using scissors and handling glue. Safe use of scissors and skillful use of glue will be taught. Students will have the concepts of over, under, above, below, around, beside, and through reinforced through the use of these terms. The differences between 2-D and 3-D will be introduced and explored.

TIME REQUIRED: 1 class

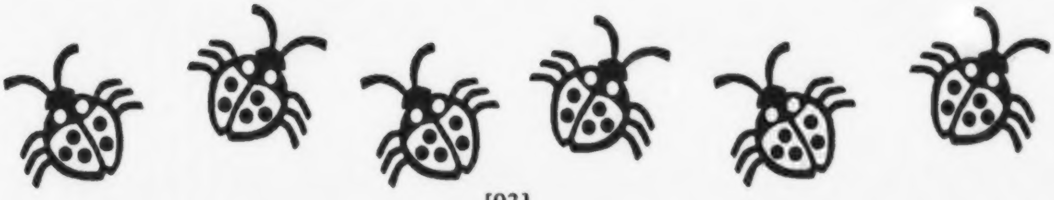
MATERIALS/RESOURCES: Pictures of roller coasters at fairs or carnivals. 1" strips of construction paper, glue or paste, paper towels, scraps of construction paper, 12" x 18" paper to glue their work onto.

VOCABULARY: over, under, around, through, beside, 2-D, 3-D, continuous line

MOTIVATION/PROCEDURE: This is a good project to do when the fair or carnival comes to town. Ask students to relate their experiences.

- Display and discuss roller coaster pictures or drawings. Trace the track and speak about it being a line that you can follow, a continuous line. Ask what would happen if the track wasn't continuous? Discuss terms: over, under, above, below, around, beside, through, 2-D, and 3-D.
- Get supplies out. Demonstrate safe use of scissors and efficient glue application. Demonstrate how to make a continuous track. Have students start gluing strips down watching that the track is continuous.
- When the track is done, have students trace the track with their fingers and say if they are going over, under, around, etc. Create a simple "cut and paste" bug to "ride" on the track.

ASSESSMENT: Teacher observation should include: Did student create a continuous line with the paper strips? Did student use glue and scissors properly? Was the student able to say the correct terms? Did the student cooperate with others?



BEST COPY AVAILABLE

Bug Corners

Kris Bohanan

MEDIA/PROCESS: Three-dimensional cut and paste using construction paper

NATIONAL ACHIEVEMENT STANDARD: #1 - Understand and apply media, techniques, and processes. #6 - Make connections between the visual arts and other disciplines. Recognize that meaning can be communicated through use of subject matter, symbols, and ideas. Describe general subjects, categories and motifs found in works of art such as landscapes, still lifes, portraits, seasons, and shelters.

QPA TARGETED GOAL AREA: Science - by studying bugs, nature and habitats.

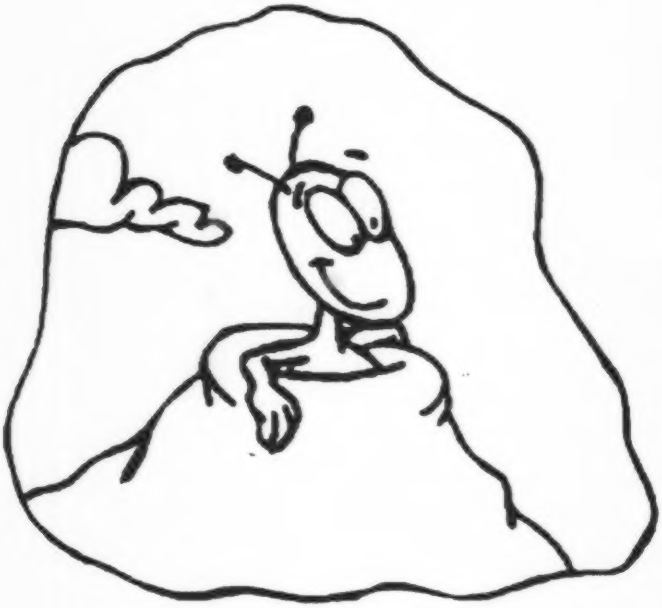
Student Outcome III - All students will demonstrate complex thinking skills in academic and applied situations evidenced by the following standards: A. apply problem solving skills B. Find information, process, analyze, and synthesize it and apply it to new situations. C. Use creative, imaginative, and divergent thinking to formulate and solve problems and to communicate the results.

KEY CONCEPTS: Explore a variety of media, techniques, and processes. Demonstrate safe and effective use of simple tools and materials. Create works of art with a variety of subjects, symbols, and ideas. Define and use vocabulary appropriate to areas and processes studied.

TIME REQUIRED: 4-5 classes

MATERIALS/RESOURCES: construction paper, scissors, glue, science diagrams of bugs and butterflies, science books of bug habitats, telephone wire or pipe cleaners, tissue paper, Disney video of Honey I Shrunk The Kids (show short clips of being lost in the deep grass of the backyard).

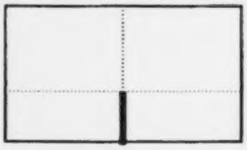
VOCABULARY: habitats, bugs-parts of, spiders-parts of, overlapping, foreground, background , realistic, imaginary, 2-D, 3-D, overlapping, layering

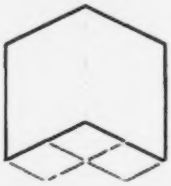


MOTIVATION/PROCEDURE:

- Read and study about bugs and their habitats. This can be coordinated with the classroom teacher during their science unit. View short clips from the video and ask students to put themselves "into" the scene (i.e., bug's eye view). Show clips where people are very small and explore the backyard. Point out the discrepancy in sizes. Discuss the difference between realistic and imaginary.
- Discuss the difference between 2-D and 3-D. Create a 3-D corner for the bug habitat. Using a 12" x 18" sheet of construction paper fold as follows:

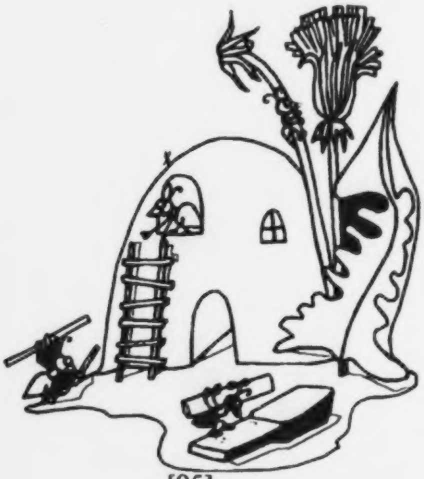
Fold on dotted lines
Cut on solid line





- Cover the walls with colored paper cut for the grass. Discuss overlapping and layering. Go outside to collect real leaves and plants. Study the forms and create paper forms that have similar qualities. Weeds and flowers can also be made. The floor can be covered with brown paper, dirt, or dried grasses. Small rocks can also be added to make the scene more realistic.
- Study scientific diagrams of bugs especially noting the body parts. Create bugs from paper. Glue on wire legs and antenna. Tissue paper can be used for wings. Encourage students to make the scene look crowded. Attach bugs to the habitat.

ASSESSMENT: Create a rubric that assesses these concepts: Did student make 3-D forms? Are bugs and habitat elements realistic? Did student handle glue and scissors properly? Does the artwork show good craftsmanship? Did student do their very best? Did student stay on task?



[95]

Character Vignettes

Kris Bohanan

MEDIA/PROCESS: Paper construction - working with 3-dimensional forms.

NATIONAL ACHIEVEMENT STANDARD: #1 – Understand and apply media, techniques, and processes. #6 – Make connections between the visual arts and other disciplines.

QPA TARGETED GOAL AREA: Student Outcome 1 - Students will communicate clearly, both orally and in writing (and visually), for a variety of purposes and audiences.

KEY CONCEPTS: Identify connections between the visual arts and other disciplines.

Recognize and incorporate a variety of compositional formats in to works of art and demonstrate an understanding of the dynamics created by each.

TIME REQUIRED: 5-6 classes

MATERIALS/RESOURCES: construction paper, scissors, glue, lined paper, pencils and erasers.

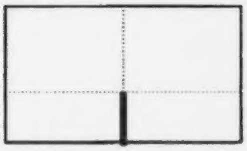
VOCABULARY: vignette, character, setting, scene, activity, 2-dimensional, 3-dimensional, overlap, foreground, background, rough draft (sloppy copy), edit

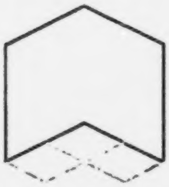
MOTIVATION/PROCEDURE: Students will create a "vignette" or scene by making a paper character, create a place for the character to be in, and write a short story about the scene.

Any book will have a character and a setting in which the action takes place. This activity can utilize this concept and allow students to create their own story. Since these were made around March our characters were leprechauns, but almost any holiday can be used as well as book characters or the student's own imaginary character.

- Discussion was held about the differences between 2-D and 3-D forms. A 12" x 18" piece of construction paper was folded and formed to create a "corner" for the vignette. Add details such as trees, grass, or parts to an interior scene. Create some 3-D forms that jut out from the flat walls.

Fold &
Cut on
solid line





- Create a character by making a cone figure from a half circle. Add a head and arms. Dress figure to match their "character." Place into the scene.
- Write a story to enhance the scene. Many times the students will want to just tell what is in the picture (i.e., the walls are blue). Try to have students tell about what the viewer **can not** see (i.e., this is my room). These stories will need to be started as "sloppy copies" (rough drafts) and several revisions will need to be made. I feel it is important for the teacher to type these stories up for display.
- These vignettes can be placed 4 back to back for display. The student stories can be placed on top of the vignettes by cutting slits on top.

ASSESSMENT: Did students portray a character within a setting? Are most forms 3-D? Did students write and rework a story to fit their vignette? Did students finish all parts of the project? Is craftsmanship evident?

Carved Sculptures a la Henry Moore

Kris Bohanan

MEDIA/PROCESS: Students do subtractive carving on leather-hard clay after studying the sculptures of the artist Henry Moore.

NATIONAL ACHIEVEMENT STANDARD: #1 - Understanding and applying media, techniques, and processes. #3 - Use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks. #5 - Reflect upon and assess the characteristics and merits of their work and the work of others.

QPA TARGETED GOAL AREA: Student Outcome III - All students will demonstrate complex thinking skills in academic and applied situations. Find information, process, analyze, and synthesize it and apply it to new situations.

KEY CONCEPTS:

- scope and sequence of the arts standards
- Explain the differences between various media, techniques, and processes.
- Use art materials and tools in a safe and responsible manner.
- Compare and interpret artwork based on common themes and/or function.

TIME REQUIRED: 8-10 classes

MATERIALS/RESOURCES: Clay that has been shaped into a block then slowly dried to the leather-hard stage, carving and sculpting tools, reproductions of sculpture by Henry Moore, Scholastic Art Magazine (Jan/Dec 2001, Vol.28, Issue No. 3), kiln for firing the clay, assorted animal bones and skulls, wooden blocks that have been spray painted.

VOCABULARY: subtractive method, carving, proportion, symmetrical and asymmetrical, 3-D, positive and negative space, line, unity, balance, geometric, and organic shapes, relief, surface, influenced.

MOTIVATION/PROCEDURE:

- Use the Scholastic Art Magazine study abut the artist, Henry Moore. Look at the works of other artists in the magazine. Discuss vocabulary words. Students should understand how artists get their ideas and what influences them. Henry Moore was influenced by bones.
- Many of Henry Moore's sculptures have a hole through them. A good starting point is to have students carve a hole entirely through a block of leather-hard clay. Introduce students to proper and safe use of the tools. This also allows students to familiarize themselves with the carving process. Students may also carve a base if desired. Students should make several sketches of the different sides.
- The carving process should be slow and thoughtful. What has been carved off **can not** be replaced! Caution students not to carve too much off too fast. Students need to be reflective.
- When carvings are completed, dry the clay and fire. Spray paint wooden blocks and mount for display. Artworks should be given a title.
- Have a class critique. Students should assess the merits of their artwork. They should be able to describe how or why one's own artwork is successful or unsuccessful.

ASSESSMENT: Create a rubric that evaluates these criteria: Did students participate in discussion? Did students use thoughtful and reflective thinking while carving on their artwork? Did students use restraint and care in the carving? Did the students finish their sculpture? Did students participate and reflect on their artwork during the critique?

4-Step Critique

Joyce Huser

MEDIA/PROCESS: This lesson challenges students to improve existing knowledge and build on past knowledge of evaluating art. Lesson involves students in applying knowledge and skills associated with learning to study, interpret, and evaluate abstract art.

CROSS-CURRICULAR: Regular classroom theme = Relationships, QAR analysis

COURSE/CONTENT AREA: Art/Abstract

LANGUAGE PROFICIENCY: intermediate

TIME: 2 - 60 minute periods

OBJECTIVES:

1) Students will demonstrate their ability to apply knowledge gained from prior art learning to discuss abstract art.
2) Students will show, through open dialogue, their ability to respond to, interpret, evaluate abstract art that communicates ideas/emotions while relating to various master works.
3) Students will know and use art vocabulary to describe/assess art.

STUDENT PRIOR KNOWLEDGE: Knowledge of art elements and principles, knowledge of abstract art, knowledge of art vocabulary.

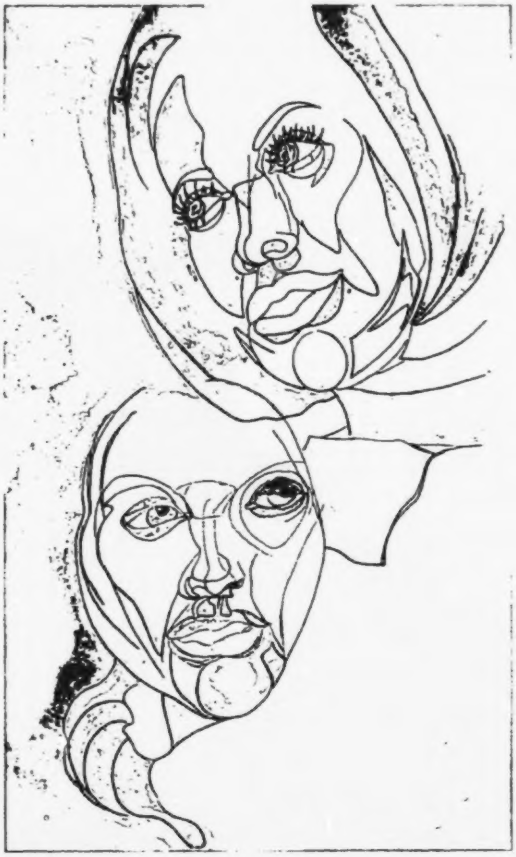
MATERIALS: Abstract art reproductions and/or students' abstract artwork, locations to display art, descriptors chosen by students of each display site.

DESCRIPTION: Students prepare for this activity by learning about abstract art through various activities and resources. These include viewing & discussing videos like 20th Century Art by Metropolitan Museum and Art History: A Century of Modern Art. Other resources include Lee Ames book The Dot, Line, & Shape Connection and various abstract master works. Activities include analyzing reproductions using Gene Mittler's 4 Step Art-Criticism Approach and creating an abstract painting based on the style of a master work while expressing emotion through the use of art elements and revealing something of self through painting. Paintings are then critiqued in open dialogue = the focus of this lesson. First, students are to introduce their painting by telling which master artist influenced them and why. Class discusses the work applying the 4-Step Art-Criticism Approach. Finally, students determine a contextually appropriate location to display the painting. Places should be determined prior to critique, and it is effective to have students participate in determining descriptors for each place (e.g., local bank, a place that can easily forget children during their busy days, local library, a quiet, calm place for learning). Relationships are continually being made and identified during these activities. Students relate their paintings to self; they relate the composition and emotion being conveyed through the painting to the context of the best place for its display.

ASSESSMENT: Students' art itself is an effective assessment resource. Much knowledge is gained through its production and analysis, effective for meeting the goals of this lesson. Other resources help students prepare to demonstrate their accomplishment of the goals of this lesson. They include: Lee Ames' book The Dot, Line, and Shape Connection which gives an easy-to-understand explanation of abstract with simple examples, a formative assessment done during the creative process of painting, measure understanding of art development and involve working in small groups to interview each other about the progress of their art. They are tape recorded which increases feedback and provides results.

PARENT COMPONENT: Weeks later, during regular classroom student-led conferences or other means, students describe their paintings to parents using art vocabulary. I did this and it greatly impressed parents. Many learned much about art from their son or daughter.

WEBSITE CONNECTION: Any sites appropriate for addressing the styles of various abstract artists and the history of Abstract Expressionist art.



Grade 6 LESSON PLANS

Ceramic Spirit Vessels

Kris Bohanan

Media/Process: Museum Trip and Clay

National Achievement Standard: #3 - Choosing and evaluating a range of subject matter, symbols, and ideas. #5 – Reflecting upon and assessing the characteristics and merits of their work and the work of others.

QPA Targeted Goal Area: Social Studies Student Outcome 2 – demonstrate effective communication skills. Student Outcome 3 – demonstrate complex thinking skills in academic and applied situations.

Key Concepts: Integrate visual, spatial, and temporal concepts with content to communicate intended meaning. Compare multiple purposes for creating works of art. Analyze contemporary and historical meanings in specific artworks through cultural and aesthetic inquiry. Describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures. Develop a personal visual vocabulary. Understand differences of symbols in various cultures and tribes. Explore and become familiar with methods used by Native American Indians to make ceramic forms. Identify characteristics of ceramic shapes traditionally used. Create a vessel that reflects knowledge of Native American Indians. Develop an idea, plan, and produce an artwork that conveys a specific message. Synthesize elements and principles to convey meaning and purpose in art. Become aware of the aesthetics questions of personal symbols.

Time Required: 10 class periods and a trip to the museum

Materials/Resources: All-American Indian Museum, Wichita, Ks. Journal sketchbooks, clay, clay tools, underglazes, ceramic kiln, reproductions of various American Indian clay vessels and specifically work by the Mimbres Indian culture, map of American tribes pinpointing various styles of pottery.

Vocabulary: personal symbols, symbolism, artifacts, geometric and natural forms, burnish, archaeologists, coil building, craftsmanship, burial spirit bowls, personal style, decorative qualities, underglazes, creative expression, expressive qualities, and aesthetics.

BEST COPY AVAILABLE

MOTIVATION/PROCEDURE:

- Prepare for the museum trip by showing reproductions of clay vessels from various Indian tribes in America. Locate points of origin for the clay works on a map. Study the visual language that identifies ceramic objects as belonging to a specific Indian culture. Discuss similarities and differences. Define visual note taking.
- At the museum students will study and record all the symbols they can find. Also record various vessel shapes.
- Back in the classroom students should refer to their visual journals, invent their own symbols, and plan and design their spirit vessel. Three plans should be created. Students should critique their designs and help each other to select their best one design.
- Construct a clay vessel using coils paying careful attention to the shape. Burnish to create a smooth surface for painting symbols. Fire the clay. Using their plan execute the design onto the clay using underglazes.
- Prepare a personal statement explaining the reasons behind their choice of personal symbols. Display and participate in a class critique of the work.

ASSESSMENT: Create a rubric that assesses these qualities: Did the student participate in the class discussions and map plotting? Did the student participate in the visual note taking and sketching at the museum? Did student create original personal spirit symbol? Did the students work from their journals? Does the shape of the vessel show control and skill in construction? Has skill been used in applying underglaze decoration? Did student apply new knowledge to create a personal style and art vocabulary? Did students participate in critiques? Did they offer suggestions and listen to others?

Art History Research Project and Creative Report

Sharon Wagner

Media/ Process: Using research resources: internet, books, Scholastic Art Magazine.

National Achievement Standards:

#2 - Using knowledge of structures and functions. #4 - Understanding the visual arts in relation to history and cultures. #5 - Reflecting upon and assessing the characteristics and merits of the work of others.

QPA Targeted Goal Area: Student Outcome II - All students ill deomonstrate effective communication skills. Student Outcome III - All students will demonstrate complex thinking skills.

Time Required: 3-4 weeks

Materials/Resources: Internet access (computer lab), books about artists, Scholastic Art Magazine: list of artists that students can choose from (we use the time frame of American History because it integrates with their social studies curriculum). Vocabulary: critique, describe, analyze, interpret, judge; realism, abstract, nonobjective, surrealism, fauvre; art nouveau, abstract expressionism, abstract; formalism, neoexpressionism, neoimpressionism; impressionism, post impressionism, new realism; cubism, futurism, regionalism, minimalism.

Motivation/Procedure: Attached

Assessment: Use 6 trait writing assessment with the critiques or prepare a checklist . Rubric for the reportfollows:

Artist Report:	“Not” (0)	Emerging (1)	Average (2)	Competent (3)	Outstanding (4)	Unique (5)
Report Sections: Introduction						
Creative presentation						
Childhood information						
Life information quality						
Examples of work-shown quality						
Artist quotes						
Explanation of style or art explanation of purpose, meaning relating work to era or times summary, evaluation of artist						

Worksheet for 8th grade artist research project

Student's Name________________________________ Hour ____________

Artist's Name____

1. **Attach "hard copy" (i.e., print the information) of 5 articles about your artist.**
   a. minimum of 20 pages (all 5 articles combined) maximum of 40 pages.
   b. If the article is extensive (very long), choose the pages that will be helpful for you in putting together your artist presentation for the class. DO NOT try to print a 20 page article!!!
   c. Type in the artist's name in a search engine (Yahoo, Ask Jeeves, etc.), or use any of the addresses on the Internet address sheet that I give you. The starred addresses are the best. Some of the addresses could be used for context and information about the world at the time.
   d. Of course, you may print more information at home or on your own time if you think it is needed.

2. **Save any information that you need in your folder in the School File Server.** You can save images of your artist's work which can be pulled up on the large TV monitor through my computer in the art room. I have plenty of memory for the images. You can also create a PowerPoint presentation or an avid cinema presentation using my computer. NOW, READ YOUR ARTICLES...BEFORE YOU ATTEMPT THE NEXT PART!!

3. **Find your 2 favorite works by your artist, one should be a self-portrait if possible, make a color copy of the using the color printer, word process a critique of each one:**
   a. Describe the work (tell exactly what is in the picture or form plus the title, artist, size, media, when created, where it is located).
   b. Tell me about the style of the work.
   c. Analyze it...i.e., tell me what elements and principles are most important in the work (use Chapter One, "Understanding Art" to help you decide).
   d. Interpret the work....tell me what you this work is about for example...Is it a social issue? If so what? (women's rights, environment, prejudices, war, religious beliefs) Is it a depiction of the artists feelings about his/her life, etc. If you cannot find the artist's ideas, then work as an art critic and decide what the meaning and purpose of the work might be.
   e. Why do you think this is an important work of art....what is unusual about it in respect to the world in the time that it was created? How does it compare to other works of art of the time? Do you like the work or not? Why?
   f. What do you (your informed opinion) think of your artist's work....these 2 examples specifically.

Worksheet for 8th grade artist research project (cont.)

4. **After reading the information about your artist, list and write 3 unique facts about the life of your artist.** Please choose interesting unusual information (NOT GOSSIP), that you know is factual (i.e., unusual marriage, an accident that affected the artist, etc.).

    1.

    2.

    3.

5. **Prepare a creative presentation about your artist for class.** Do not write a report and read it in a monotone voice! Be creative with this presentation! (You could interview the artist, create a dialogue or conversation between artists, video tape your presentation and edit it, present it "live" as if you are the artist, be an actor. Dress up like the artist telling about "your life") You may work with another student and compare/contrast each others artist's lives and works.

6. **Include the following in your presentation:**

    a. Years of birth and death (if deceased)
    b. Important childhood information
    c. Adult life (contextual information)
    d. What was happening in the world that influenced his/her artwork and purpose
    e. Ideas about aesthetics (realism, formalism, instrumentalism, expressionalism) and purpose.
    f. Style or styles of work
    g. Important quotes explaining the artist's philosophy
    h. Show at least 3 examples of the artist's work
    i. Summary of your personal feelings about your artist's work and his/her contribution to the arts

SCHEDULE YOUR PRESENTATION FOR NEXT WEEK

LESSON PLANS Grade 8-9

Symbolic Poster in the Style of Keith Haring

Ellen Taylor

MEDIA/PROCESS: Students will become familiar with the work of artist Keith Haring, and his use of symbols to create messages and meaning in his work. They will employ both painting and block printmaking techniques.

NATIONAL ACHIEVEMENT STANDARD:

STANDARD	BENCHMARK	INDICATOR
#1 Understanding and applying media, techniques, and processes #3 Choosing and evaluating a range of subject matter, symbols, and ideas	#2 Intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas #4 Use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks	#1 Demonstrate an appropriate level of proficiency in traditional media: printmaking #1 Develop an idea, plan and produce works of art that convey specific messages

LESSON OBJECTIVES:

Students will:

- become familiar with the work of Keith Haring, and his use of symbols to convey a message in his work.
- select specific colors and symbols to create a theme and message in a poster.
- become proficient in the use of block printmaking in an artwork.

TIME REQUIRED: approximately 6 class sessions (300 minutes)

LESSON MATERIALS:

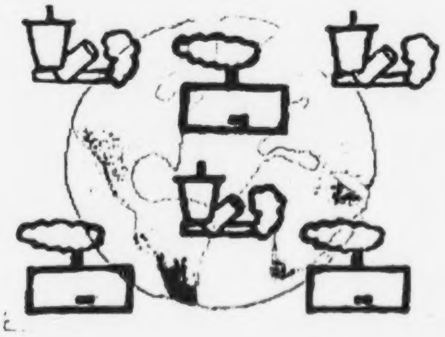
1. 14" x 22" posterboard (this is a standard 22" x28" piece cut in half), or tagboard
2. assortment of acrylic paints, brushes, and waterbowls
3. flexible printing plates or foam sheets (from meat trays)
4. assorted sizes cardboard (from 4" square to no larger than about 6" x 9")
5. brayers, black printing ink
6. copy of attached plan/assessment sheet
7. Video " Drawing the Line- A Portrait of Keith Haring "(Kultur Co.)
8. Scholastic Art Magazine, April/May 1998
9. Copies of attached "Symbolic Print Plan/Assessment" and "Keith Haring: Working with Symbols"

MOTIVATION / PROCEDURE:

View the suggested video about Haring's work or one similar to it. Also, have students read the articles (there are 3) about Haring and his work in the Scholastic Art Magazine, using the attached "Keith Haring: Working with Symbols." This works well as a cooperative learning activity.

In the style of Haring, students will be creating their own symbols (and may also use universal symbols found in various areas of society) to help illustrate a social issue or cause. These symbols will be created on a printing plate to be printed on their poster. Use the attached plan/assessment page to sketch and plan the idea for their artwork.

1. Complete the front side of the plan/assessment sheet. Remind students that their choices of colors and symbols should communicate the social issue or cause they have selected.
2. Review the criteria listed on the lesson. This can be changed at the teacher's discretion to best fit their curriculum.
3. Attach masking tape along all 4 edges of the posterboard (on the shiny side). This will create a border in which to write the title of their work and their signature when the poster is finished.
4. Using the design and colors sketched on the plan sheet, paint in the background. Fill in the whole area within the tape lines completely, with a solid and opaque layer of paint. This background can consist of just shapes of color, or even simple images (see example below).
5. Create the symbols planned, as large as possible, on the flexible printing material or foam sheets. All symbols should be organic in shape and linear (created with lines about 1/2" thick), not solid. Press or glue the symbols on the cardboard pieces to create the printing plates.
6. Carefully ink printing plates, and print symbols where desired on the background. If lines are not solid and black, use a thin paintbrush to fill in areas (will need to wet the paintbrush as the printing ink is very thick and tacky). If there are smudges on the background from the printing plates, they can be taken off with a damp Q-tip after the ink is dry.
7. With a fine-line marker or pen, write in the title of the work, and their signature along the bottom margin.
8. Assess with the attached written assessment, and class critique (evidence of success is being able to recognize the social issue or cause being illustrated without having to read the title).



BEST COPY AVAILABLE

LESSON PLANS Grade 8-9

Symbolic Poster in the Style of Keith Haring Worksheet

Name: ______________________________ Hour: ____

PLANNING :

The social cause or issue that is going to be the theme of my artwork is :

____

The symbols (1 or 2) I plan to use to illustrate my theme, and what they represent are:

The colors (2-5) that I plan to use in the background are :

Color	Meaning/Symbolizes

Symbolic Poster in the Style of Keith Haring Worksheet (cont.)

In the space below, design and color in the background and designate where you will print the image(s) by marking with "A" and "B" (to designate different images).

LESSON PLANS Grade 8-9

Keith Haring: Working with Symbols

Name: ______________________________ Hour: __________

Scholastic Art April/May 1998

"Keith Haring: Art for the People"
"A Language of His Own"
"A Larger Vision"

← Circle the article to the left that you were assigned

DIRECTIONS: *Begin by reading the whole article circled above. Then, in the 8 spaces below, list 8 significant pieces of information you learned from the article. In the second set of 8 spaces on the back side, list 8 pieces of information you learned by listening to the other 2 people in your group. Each space is worth 5 points for a total of 90 points; the additional 10 points (to make a total of 100 points) will be given for complete sentences and neatness.*

Information from the article I read :

____

____

____

____

____

Information I have learned from listening to others in my group :

____

____

____

____

____

Keith Haring: Working with Symbols

ASSESSMENT: Rate your work on the following using the range of points below :

(12-15)	Unacceptable	(16-17)	Needs work	(18-21)	Mediocre
(22-24)	Well done	(25)	Outstanding		

PROJECT CRITERIA : ____/25 **Student's Comments**

Sharp and even white border along all edges ________

Symbols (2-3) created from mainly organic shapes ________

Lettering is large, clear, and easy to read ________

Painted areas (2-4 different colors) fill background to border ________

Background colors, symbols, and lettering convey message ________

EFFORT : ____/25 **Student's Comments**

I stayed on task during all of my work time ________

I talked only when necessary in a low voice ________

I completed the plan **and** assessment in **full** ________

I cleaned up my area and supplies every day________

I completed more than the minimum criteria on the lesson ________

CREATIVITY : ____/25 **Student's Comments**

Some symbols are original and created by student ________

Interesting choice of font and lettering style ________

CRAFTSMANSHIP : ____/25 **Student's Comments**

All paint is smooth and opaque ________

Printed symbols are opaque with few smudges ________

Lettering is neat and well spaced ________

If you could do this project again, what would you do differently?

Student: ____/100 Teacher: ____/100

Haring Symbolic Print E. Taylor Olathe USD #233

Reflections, Watercolor

Lynn Felts

NATIONAL VISUAL STANDARD: # 2 - Students will create artworks that use organizational principles and functions to solve specific visual arts problems.

KANSAS QPA: # 3 - All students will demonstrate complex thinking skills by using creative, imaginative, and divergent thinking when communicating the results.

OBJECTIVES: Students will create unique and dynamic compositions through illustrations that employ unusual placement and arrangement of reflective surfaces and facets of those reflections. Students will use vivid color to create contrast and surface tension.

TIME REQUIRED: Five 80 - minute block periods.

MATERIALS/RESOURCES: Resources and reproductions of Janet Fish. Watercolor paper, H pencils, watercolor pencils, hand pencil sharpeners, pan and tube watercolors, watercolor brushes, water containers, paper towels, and newspapers. Still life subject matter may vary but any reflective or brightly colored surface such as cut glass, colored bottles, bright vegetables and fruits, potpourri, shells, metallic surfaces, on mirrors.

VOCABULARY:

Composition is the arrangement of elements in a design.

Dynamic composition is the arrangement on a picture plane using an unusual view point, cropped view point, selection, and enlargement of one area.

Reflection is to give back an image.

Facet is a number of sides to an object like the polished surfaces of a cut gem.

Color a vibration of light with three properties: hue, value, and intensity.

Hue is the color itself such as red or blue.

Value is the light and dark qualities of a color.

Intensity is the brightness or dullness of a color.

Hard Edge is the distinct, definite edge of an object.

Contrast Is the strong difference between elements in a design.

Janet Fish is a contemporary watercolor artist who paints reflective still life subject matter in facets and vivid color.

MOTIVATION/PROCEDURE:

Prepare still life arrangements for each group of students using mirrors, cut glass, colored glass bottles, various brightly colored vegetables and fruits, potpourri, shells, metallic surfaces, and anything else reflective.

Students will read information and look at reproductions of Janet Fish.

Students need to look at the still life from unusual angles such as placing the arrangement on the floor, or sitting up on the table, or from below the still life, or very close.

Students will use view finders to draw close ups and unusual angles of sections of the still life, first as preliminaries, then select favorite to reproduce on watercolor paper.

Students will also draw the sections of the reflections they see and try not to be concerned with the whole bottle. The main purpose is to draw sections of each object like Janet Fish does.

When transferring to watercolor paper be sure students use an H pencil to draw lightly.

Students need to be sure to draw the shapes of the shadows they see, and it is very important to draw the shape of the white reflective spots. When students apply paint, these need to be saved, like one saved the white reflective spot in the eye to make it look three dimensional.

Students will then begin to use watercolor pencils, pressing hard to get vivid color. Use hand held sharpeners to sharpen the watercolor pencils. Remind students again to save white areas on the reflective surfaces.

Use wet brushes to activate watercolors, but don't over wet. Start out cautious at first.

ASSESSMENT

Students will create a dynamic composition through unusual view points - 20%

Students will illustrate facets created in reflective surfaces - 20%

Students will use vivid color to hold viewers attention - 20%

Students will use small areas of white highlights for variety - 20%

Students will repeat color and shape to create unity in the design - 20%

Section V

Glossary

BEST COPY AVAILABLE

GLOSSARY

Abstract/Abstraction - Simplification, distortion, and/or rearrangement of natural objects.

Accent - Emphasis given to specific elements of composition.

Acrylic - Polymer-based, water-soluble medium with fast drying abilities.

Aerial (Perspective) - Aeriel or Atmospheric, perspective is achieved by using hue, value, and intensity to show distance in painting.

Aesthetic - Philosophically pleasing, beautiful, and emotional nature of man.

Analogous - Three to five colors adjacent to each other on the color wheel.

Art Criticism - An analysis and inspection of works of art.

- *Formal* - Can include description, analysis, interpretation, judgment
- *Informal* - casual dialogue between two or more critics in terms of emotional or intuitive feelings

Assemblage - Creation of works of art by combining various found materials.

Asymmetry - Unequal elements to create a perceived balance.

Atmospheric (Perspective) - The illusion of deep space by lightening values, softening contrasts, and neutralizing colors as they recede.

Balance - A feeling of equality in weight of visual elements within a composition.

Baseline - Objects rest firmly on a line drawn near the bottom of the page. In schematic drawings, the baseline refers to the original line from which all other lines and images are drawn.

Bas Relief - Images are raised from the rest of the picture plane only enough to be perceived.

Biomorphic/Organic Shapes - Shapes that are irregular in form and resemble the freely developed curves found in organic matter.

Calligraphic - Animated and decorative curved lines.

Calligraphy - Beautiful handwriting often with elegant flourishes; long considered an art form in China and Japan.

Caricature - Exaggerates or distorts characteristics or peculiar features.

Cartoon - 1. Full scale design for a picture/mural; 2. A humorous drawing.

Chiaroscuro - Contrast between light and dark to create illusion of 3-D objects.

Chroma - The intensity of a color, brightness.

Cognitive - Facts that are known and perceived and can be measured by objective means.

Collage - Assembling disparate objects and adhering them to a flat surface.

Color - Reflected light.

Commercial Art - Creating designs for marketing and advertising.

Complementary Colors - Two colors directly opposite each other on the color wheel.

Composition - Organization of chosen elements into a unified whole.

Concave - Hollow or rounded interior of a curved surface.

Contour - Outer surface of an object or figure.

Contrast - Differences in values, colors, textures, etc. to show interest or emphasis.

Convex - Arched and curved or rounded as the exterior of a sphere.

Cool Colors - Blue, green, and violet.

Creativity - Unique individual expression, original.

Curvilinear - Stressing the use of curved lines in a composition.

GLOSSARY

D

Depth - The illusion of receding in space.

Design - A skillful blend of the elements and principles of art.

Distortion - To deform or stretch something out of its normal shape.

Dominance - Visual organization emphasizing some elements more than others.

E

Elements of Art - The visual language the artist uses such as line, shape, form, value, texture, color, and space.

Expressionism - The desire to express what is "felt" rather than what is reasoned.

F

Fantasy (Art) - An illusion or vision of something that exists in the artist's imagination.

Fine Arts - Aesthetic arts such as dance, drama, visual art, music, architecture, and literature.

Foreshortening - Drawing of an object that is not parallel to the picture plane so that it seems to recede in space, giving the illusion of three dimensions.

Form - An object which possesses all three dimensions (width, height, and depth).

Free Form - Forms having no definite shape; usually organic as opposed to geometric.

Function - The application of structural elements with utilitarian purpose.

G

Genre - Subject matter that concerns everyday life.

Geometric - Those shapes or forms created from the mathematical laws of geometry.

Gesture - Illusion of movement in figure drawing or sculpture; a quick sketch.

Graphic - Refers to forms physically existing in a two-dimensional space relationship.

H

Harmony - The quality of relating the visual elements of a composition.

Highlight - The area of a form that receives the greatest amount of light.

Horizon Line - The division between earth and sky as seen by the observer.

Hue - The attribute of a color that gives it its common name.

I

Iconography - The language of symbols, images, and pictures.

Illusion - Imitation of visual reality created on a flat surface.

Illustration - A commercial art practice that stresses anecdotes or story situations.

Impressionism - A movement of the late nineteenth century that emphasizes the effects of light on color.

Intensity - The strength, brightness, or purity of a color.

Intermediate Colors - Any of six customarily recognized standard colors on the color wheel (yellow-green, blue-green, yellow-orange, red-orange, red-violet, and blue-violet) which are created by mixing equal parts of one primary and one secondary color.

GLOSSARY

K

Kinetic Art - Involves elements of random or mechanical movement.

L

Landscape - A work of art that shows the features of natural environment.

Line - A mark made by a tool or instrument as it moves across the surface.

M

Masterpiece - A term used to denote excellence at a high level, the best of an artist.

Mass - The effect and degree of bulk, density, and weight of matter in space.

Matte - Dull, non-reflective surface.

Medium - 1. The vehicle or liquid with which a pigment is mixed. 2. The substance used.

Metamorphosis - A change in form showing the original object(s), each of the transitional stages, and finally the completed configuration.

Mixed Media -The use of various media in a single composition.

Mobile - A three-dimensional moving sculpture.

Modeling - Shaping of a pliable material. Also the effect of light falling on a 3-D surface.

Monochromatic - A color scheme using one color with a multitude of its tints and shades.

Monoprint - A unique print not able to be reproduced.

Motif - A singular distinctive design or figure that recurs in variations throughout a work.

Mural - A large painting or design done directly on a wall.

N

Narrative Art - Art work which is primarily concerned with the telling of stories.

Naturalism - Descriptive representations of things visually experienced. True naturalism contains an interpretation introduced by the artist for expressive purposes.

Negative - The empty or unused space in a composition.

Nonobjective - Any artwork that contains no apparent reference to reality.

O

Opaque - A surface that cannot be penetrated by rays of light (Opague color/tempera).

Organic/Biomorphic - Irregular shapes that resemble the curves found in live organisms.

Overlapping - Covering one form partially over another to create an illusion of depth.

P

Parallel - Two lines running the same direction always the same distance apart.

Pattern - A decorative design using a repeated motif.

Perception - Act of taking notice, recognition of an object, quality, or idea.

Perpendicular - Lines intersecting at a 90 degree angle.

Perspective - Any graphic system that gives the illusion of three-dimensional space.

Picture Plane - A flat surface on which the artist executes his/her pictorial image.

Plane - 2 dimensional, having only length and width.

GLOSSARY

Plasticity - The quality of clay that allows it to be shaped or manipulated.

Portrait - A pictorial representation of a person.

Positive - Areas in a composition that have definite form and shape; occupied by objects.

Primary Colors - Three colors in the spectrum which cannot be produced by mixing any combination of colors. Primary colors are red, yellow, and blue.

Primitive Art - Work of untrained or slightly trained artists.

Principles of Design -Variety, dominance, emphasis, balance, rhythm, harmony, gradation, movement, and proportion.

R

Radial Balance - A design that radiates outward from the center.

Realism - A form of expression which retains the basic impression of visual reality.

Repetition - Using the same motif resulting in harmony, unity, dominance, and/or pattern.

Rhythm - A flow which is accomplished by repetition of regulated visual units.

Romanticism - A mid-eighteenth century style of art that emphasizes the personal, emotional, and dramatic aspects of exotic, literary, and historical subject matter.

S

Secondary Colors (green, orange, violet) Colors made by mixing 2 primary colors.

Shade - Effect produced by adding black to a color.

Shape - An area defined by an outline, or by a contrast in color, value, or texture.

Space - Unoccupied area.

Spectrum - A band of colors resulting when a beam of light is broken up into its component wavelengths or hues.

Still Life - A work of art that is of an arrangement of static objects usually on a tabletop.

Surrealism - Emphasizes fantasy; usually the experiences of the subconscious mind.

Symmetrical Balance - Identical compositional units on either side of a vertical axis.

Synthesis - The combining of various elements, materials, into a new meaningful whole.

T

Tactile - Refers to the sense of touch.

Tertiary - An element of art referring to a two-dimensional area clearly set off by one or more of the other visual elements such as color, value, line, texture, and space.

Texture - Surface appearance, actual, simulated, or invented; rough or smooth. Example: sandpaper

Three-dimensional - Any object possessing all three dimensions of length, width, and depth.

Tint - The lighter color value; a hue plus white.

Translucent - A surface that only partially admits light to pass through (semi-opaque).

Transparent - A surface which allows light to pass through permitting a clear view.

Two-dimensional - An entity that has only two of the three dimensions - length and width.

U

Unity - Harmony resulting from a combination of component parts for a total effect.

BEST COPY AVAILABLE

GLOSSARY

V

Value - The characteristic of lightness and darkness.

Vehicle - Liquid (such as linseed oil or water) which prepares pigments to be workable.

W

Warm colors - Colors usually associated with heat, (red, orange, yellow).

For more defininitions go to www.artlex.com

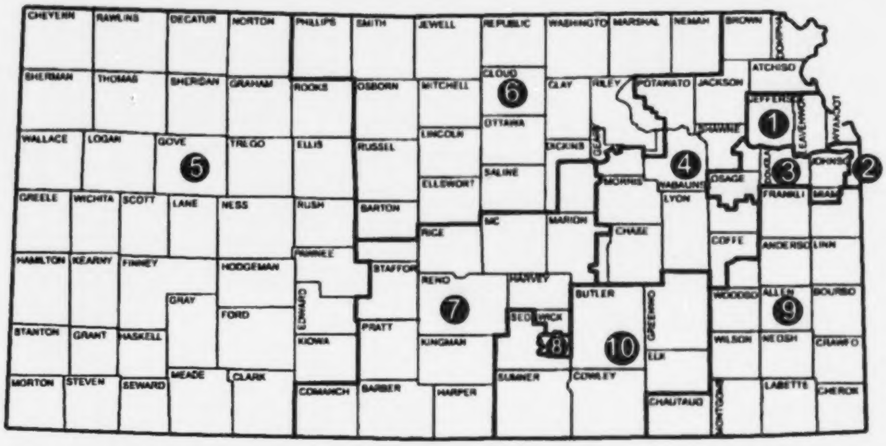
Kansas State Board of Education
Adopted 4/2001

Education Priorities for a New Century

To assist in fulfilling its responsibility to provide direction and leadership for the supervision of all state educational interests under its jurisdiction, the Kansas State Board of Education has adopted as its mission promoting student academic achievement through vision, leadership, opportunity, accountability and advocacy. The State Board believes that the key to ensuring the fulfillment of its mission lies in helping schools to work with families and communities to prepare students for success.

With that in mind, the State Board has established the following priorities to guide its work in the new century:

- Helping all students meet or exceed academic standards;
- Recruiting, preparing, supporting and retaining a competent, caring and qualified teacher for every classroom and leader for every school;
- Redesigning Kansas schools and learning environments for a new century.


CHEYENN
RAWLINS
DECATUR
NORTON
PHILLIPS
SMITH
JEWELL
REPUBLIC
WASHINGTO
MARSHAL
NEMAH
BROWN
SHERMAN
THOMAS
SHERIDAN
GRAHAM
ROOKS
OSBORN
MITCHELL
CLOUD
6
CLAY
RILEY
POTAWATO
JACKSON
ATCHISO
JEFFERS
1
LEAVENWO
WYANDOT
WALLACE
LOGAN
GOVE
5
TREGO
ELLIS
RUSSEL
LINCOLN
OTTAWA
DICKINS
GEARY
4
SHAWNEE
DOUGLAS
3
JOHNSO
2
ELLSWORT
SALINE
MORRIS
WABAUNS
OSAGE
FRANKLI
MIAM
GREELE
WICHITA
SCOTT
LANE
NESS
RUSH
BARTON
LYON
RICE
MC
MARION
CHASE
COFFE
ANDERSO
LINN
HAMILTON
KEARNY
FINNEY
HODGEMAN
PAWNEE
STAFFOR
RENO
HARVEY
7
GRAY
FORD
EDWARDS
BUTLER
GREENWO
WOODSO
ALLEN
9
BOURBO
STANTON
GRANT
HASKELL
KIOWA
PRATT
KINGMAN
SEDGWICK
8
10
ELK
WILSON
NEOSH
CRAWFO
MORTON
STEVEN
SEWARD
MEADE
CLARK
COMANCH
BARBER
HARPER
SUMNER
COWLEY
CHAUTAUQ
MONTGOM
LABETTE
CHEROK

Kansas State Board of Education

Kansas State Education Building
120 S.E. 10th Avenue Topeka, Kansas 66612-1182

Board Members

Janet Waugh, Vice Chairman
District 1

Sue Gamble
District 2

John W. Bacon
District 3

Bill Wagnon
District 4

I. B. "Sonny" Rundell, Chairman
District 5

Bruce Wyatt
District 6

Harold L. Voth
District 7

Carol Rupe
District 8

Val DeFever
District 9

Steve E. Abrams
District 10

Dr. Andy Tompkins
Commissioner of Education

An Equal Employment/Educational Opportunity Agency

The Kansas State Department of Education does not discriminate on the basis of sex, race, color, national origin, disability, or age in admission or access to, or treatment or employment in, its programs or activities. Any questions regarding the Department's compliance with Title VI, Title IX, or Section 504 may be directed to the Title IX Coordinator, who can be reached at (785) 296-3204, 120 S.E. 10th Avenue, Topeka, Kansas 66612-1182, or to the Assistant Secretary for Civil Rights, U. S. Department of Education.

U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)

NOTICE

Reproduction Basis

☒ This document is covered by a signed "Reproduction Release (Blanket)" form (on file within the ERIC system), encompassing all or classes of documents from its source organization and, therefore, does not require a "Specific Document" Release form.

☐ This document is Federally-funded, or carries its own permission to reproduce, or is otherwise in the public domain and, therefore, may be reproduced by ERIC without a signed Reproduction Release form (either "Specific Document" or "Blanket").